JULY/AUGUST
ISSUE #42
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# BELIEVER

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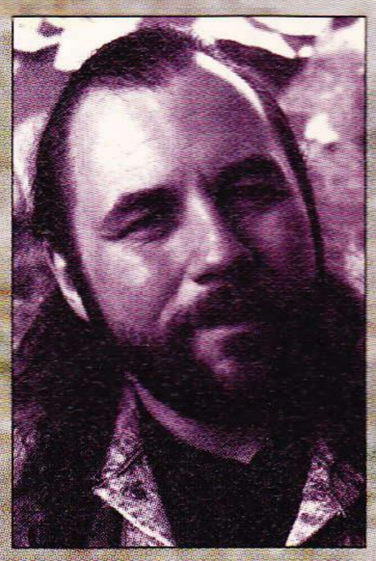

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# Getting 2-Dimensional With Believer

## By David Jenison

Since "SANITY OBSCURE," Believer has received incredible mainstream critical acclaim, has gone on a national tour with the mainstream grindcore group Bolt Thrower, has charted high on the college music charts, and has become one of the most controversial Christian bands of all time. Now, with a new album called "DIMENSIONS," Believer's Kurt Bachman speaks openly with Heaven's Metal writer David Jenison about Believer, the new album, and all the controversy.

**Tell me about the special equipment Believer used for the new album "DIMENSIONS."

"We used the new Alesis A-DAT's, which are 8-track digital recording machines slightly bigger than a VCR. We connected four units together, so that we are basically working with a 32-track digital recorder. We are also using a special new remote control, which allows us to edit digitally in addition to a digital interface hooked up to a computer which allows us to view and edit the music right on the computer. The sound quality will be ultra clean, because everything is being recorded digitally. We are the first band to ever record with all this new digital equipment."

**Musically, how will "DIMENSIONS" compare with "SANITY OBSCURE?"

"Overall, 'DIMENSIONS' is very different than 'SANITY,' and more progressed, as far as time changes and musical theory go. On one song, we used the very mathematical Twelve Tone Theory. According to the theory, a person used twelve notes in a row without reusing a note until all twelve have been used. We assigned each of these notes a number on the dice. Then, we rolled the dice and whatever number showed would be the next note. Basically, it sounds awful. It is atonal sounding, the notes clash, and it basically sounds insane. However, it is the most structured song on the album."

**Is the album different lyrically?

"On 'DIMENSIONS,' we deal with Christian apologetics and philosophy rather than topical issues like abortion. Influencing the album is the book Christian Apologetics by Norman Geisler, who is an amazing Christian philosopher who shows the errors of logic in the many modern world views. Also influencing our lyrics is Ross' The Fingerprint of God, a book about the physics of the universe, which interests me because I am a science major. Ross shows how God created the universe, and how amazing it is that the world was one person's idea."

**What exact apologetic themes do the songs deal with?

"In one of the books, the author talks about an uncaused cause. Scientifically, everything is a cause of something–the cause and effect theory. However, at the very base of everything, there must be one uncaused cause which started everything, and that one uncaused cause is God. The song is called '**What Is That Cannot Not Be**.'

"Another song, '**Dementia**,'–which has nothing to do with the mental illness Dementia–quotes from well known atheists and philosophers like Freud and Kant, and then shows that their view did not hold up."

**What about "**No Apology**?"

"'**No Apology**' really has nothing to do with apologetics. Rather, the tune is written about all the persecution Believer has gone through over the years. The song is called '**No Apology**,' because we feel that we do not owe anyone but God an explanation for anything we do. When it comes right down to it, if we feel we are doing something right in God's eyes, we are not going to change for someone else because he thinks it is wrong."

**How do you feel about all the criticism Believer receives? For example, you have been criticized for not preaching at your concerts.

"I have read some Christian magazines with letters about us with comments like, 'How can Believer call themselves Christians when they do not present the Word while they are on stage?' Comments like this really bother me. We are not preachers. I cannot talk well in front of a big crowd. Speaking like that is a gift from God, which He did not give to me. Furthermore, there is this old-time stereotype that Christian metal bands must proclaim a sermon while on stage. For some bands, preaching is cool and is what God has given them as a gift to use. However, all bands are different. Believer uses a different strategy. The certain section of the music scene our message targets requires a bit more allusiveness and mystery."

**What do you mean by mystery?

"Sometimes, to make a person think, you must implant a mystery in his brain. For example, I have been to Mercyful Fate and King Diamond shows, and I have never heard them preach about Satan. They never say, 'You must turn to Satan,' or 'Satan loves you.' Yet, so many kids entered Satanism through these bands. It is the mystery of the bands which affects the kids. If the mystery works for these satanic bands, why would it not work for us?"

**Do people come up and talk to you after shows?



Believer Photo by Barb Laird. Pictured left to right: Jim Winters (bass) Kurt Bachman, Joey Daub, Scott Laird.

# MORTIFICATION TOURNIQUET THE CRUCIFIED

**Featured in the August issue of**

# GUITAR WORLD

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"All the time. Actually, we changed our preaching style because, at first the only people who talked to us after shows were Christians. Non-Christian kids never came up, and that really bummed us out, because we are not playing for Christians. Playing for Christians is really cool, but that is not what we want to do. We wanted to influence non-Christians, so we decided to see what would happen if we stopped preaching.

"Everyone coming to the show knew we were Christians, because Roadrunner records had our faith publicized all over the place. We went on stage, gave a great show, but did not preach, and the Christians freaked out. People would come up to us and say things like, 'What is the name of our your band?' We would reply, 'Believer,' and they would say, 'No, it is not. You guys aren't believers.' The Christians shredded us, but, for the first time, a bunch of non-Christians came up to us after the show. We brought them back stage, because they wanted to talk with us, and their main question was, 'We heard you were a Christian band, but you guys did not preach at us like other bands.' They had questions about us, and we got to share about our faith. The one-on-one ministry is much better than on-stage preaching, because I have the advantage of eye contact with one-on-one sharing, which forces the kids to really listen."

**Was the response the same at the other shows?

"Yes. Christians were even picketing our shows with signs like, 'Where's the message?'"

**Seriously?

"Yea, we had Christians yelling and screaming at us all over. One time, though, something really cool happened. It was after a show, we were packing up, and a group of Christians were yelling at us. Then, this guy comes up with a Morbid Angel shirt that had upside down crosses on it, and says, 'Excuse me, guys, that was one of the best shows that I have ever seen.' Here is this Morbid Angel fan who might go get our album and see what we are all about."

**What about the rumors that you guys party?

"Oh yeah, we party all the time (laughs)! This whole rumor came about because we mentioned having beer while in Germany. We did have beer over there, and we also have beer over here. We are of legal age, so I do not see anything wrong with having a brew once in a while. People thought, 'Oh beer! They must have had three cases of beer!' I guess people are thinking we were drunk off our butts. The Bible plainly states that drunkenness is wrong. However, you are not drunk if you drink in moderation. We never get drunk and we never drink if we are around someone who might have a drinking problem. However, sitting around my house, watching tv, having a brew–that is not wrong.

"When we were in Germany, drinking was no big deal for anyone. One time, we went out with another Christian band, and one of the members of the other band said, 'Beers for everybody!!' We were all of legal age and could handle drinking. None of us were into this immature party idea of 'Let's get thrashed.' Germany was so cool, too, because their beer has such an amazing taste. I mean, no beer over here compares with it.

"It was so funny, because one of the guys in the Christian band went out on stage with a Jack Daniels T-shirt. No one said, 'Hey, what are you doing with that shirt on?' It was like he was wearing a Coca-Cola shirt. People blew the drinking thing out of proportion: 'Believer drinks beer, so they must be evil heathens.'

**"We wanted to influence non-Christians, so we decided to see what would happen if we stopped preaching."**

"The Christian market runs rampant with ignorance. I mean, there is so much conflict within the community concerning what is right and what is wrong. People are ignorant about the individual relationship with God. If you feel drinking a brew is wrong, do not do it–I do not want you to do it. However, even if it is wrong for you, it is not wrong for us. I understand many people disagree, but they should keep their opinions to themselves."

**Tell me about your tour with Bolt Thrower and Sacrifice.

"The tour went really well. We did about fifty or so shows. The best thing about the tour, though, was that we developed great friendships with the other bands, especially with the guys in Sacrifice. I talk with the lead singer, Rob, all the time."

**Tell me about all the secular press Believer receives.

"Our secular label, Roadrunner, sets up tons of press for us with secular magazines. We get an incredible amount of press from the magazine Metal Maniacs. I am really good friends with Borivoj Krgin from the magazine. He is a major atheist, but he gives us great press because he believes we are legitimate. That is, that we are real Christians and not just playing some game or using some gimmick."

**Will Roadrunner be distributing the new album?

"Definitely."

**Will the new album have another rock opera song?

"I will not say. However, whether you expect an opera song or not, you will be totally surprised and blown away by the album. You will know what I am talking about when you hear the album."

**Why the haircuts?

"We were sick of having long hair. It is too hot in the summer."

**That is it?

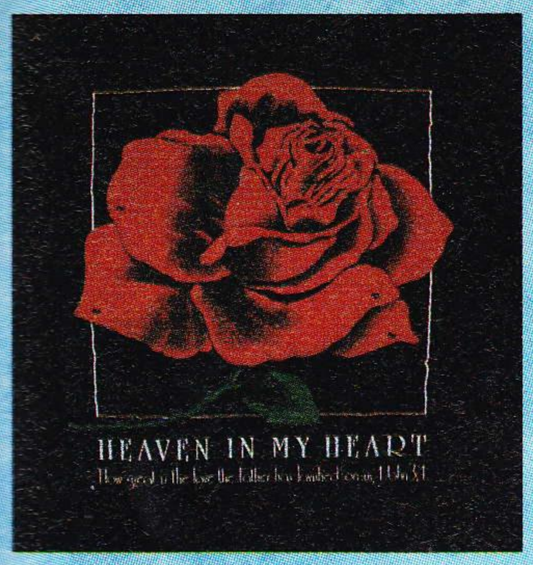
"It is one of those things we just did. No big deal. It was not so we could look a certain way or any reason like that. Though we cut our hair, it does not mean we are going to suck now. A group does not have to have massive hair to be good. I have tons of CD's of bands with ultra-short hair, and their music is phenomenal. The whole image thing really annoys us. We only want to play great music, and to do that, looks do not matter. If we have to have an image to sell records, then let our records stay on the shelves. I would rather people say that we have quality music and an excellent message, than, 'Wow, they look cool!' In the real world, people do not care about the image very much anymore. The Christian market lags, because they are still caught up in this stupid, long-hair-heavy-metal-image nonsense."

**Why did Believer pull out of Cornerstone?

"We never agreed to play, which really annoys us. Last year, Cornerstone asked us to play, but we did not give them an answer,



Continued on page 23

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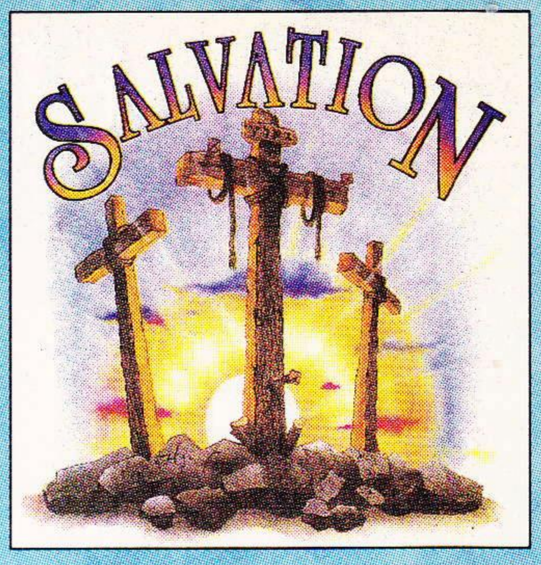


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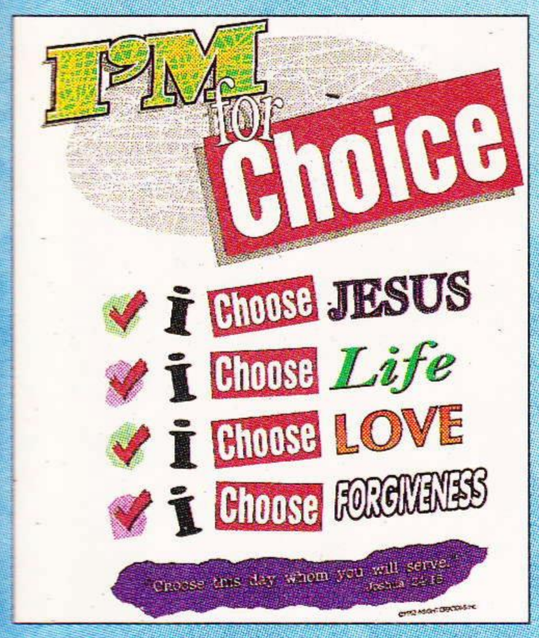


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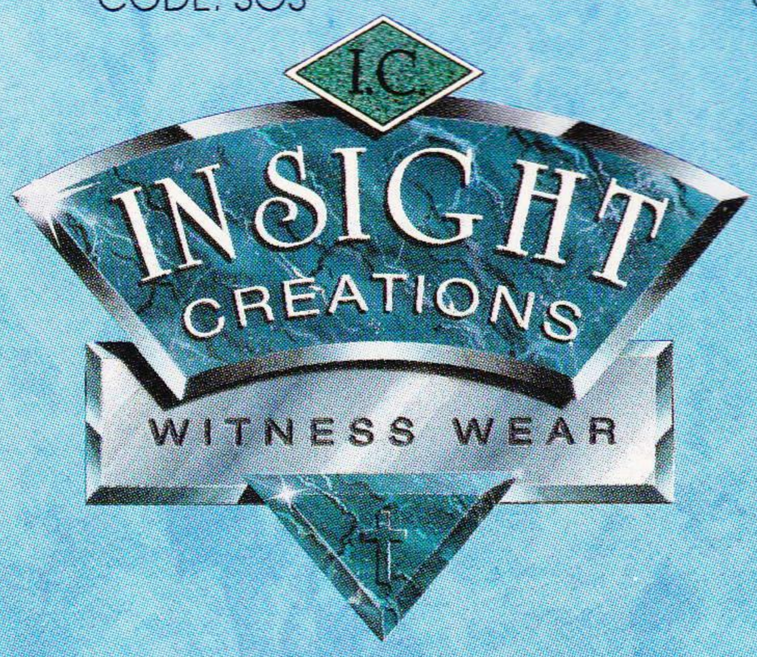


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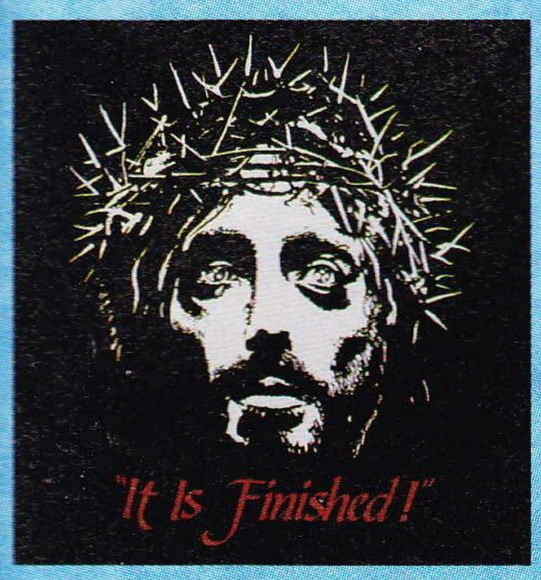


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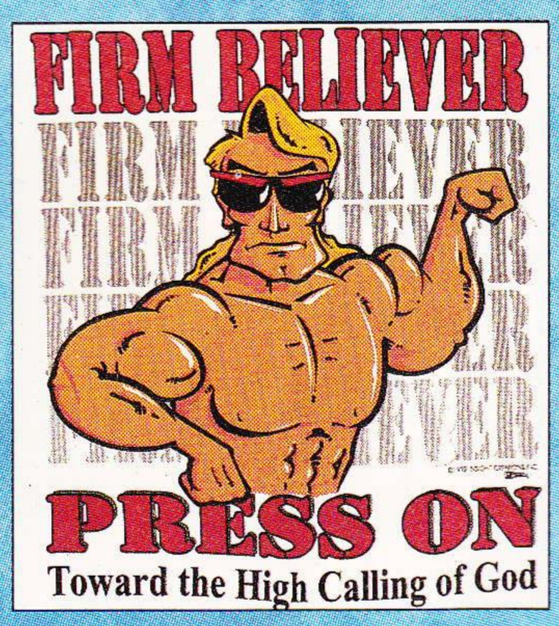


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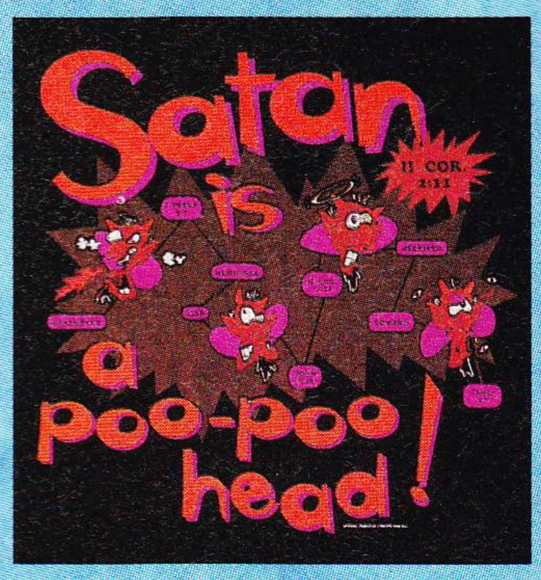


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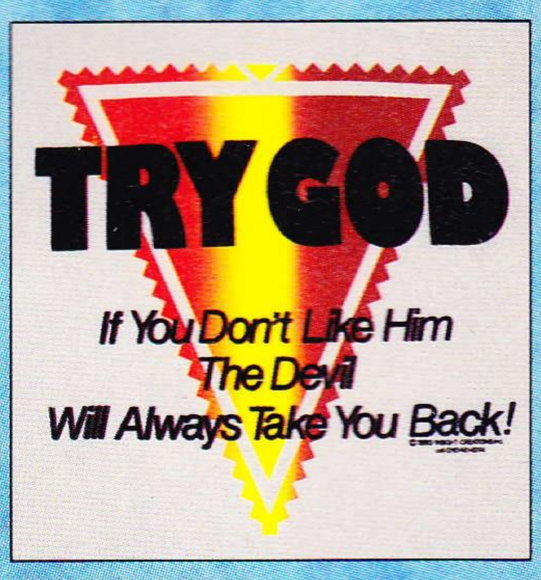


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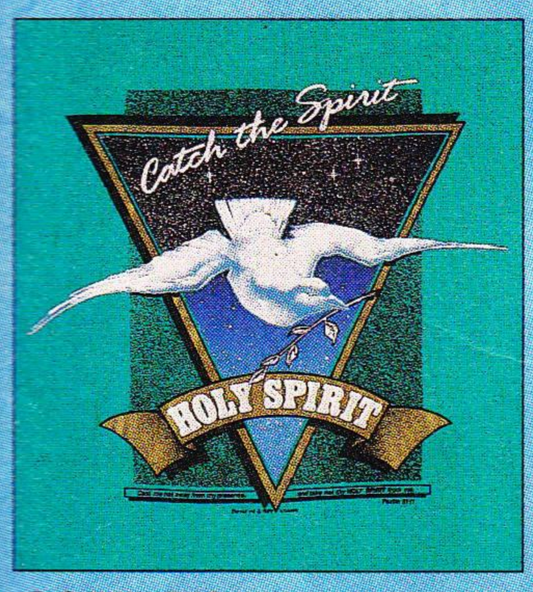


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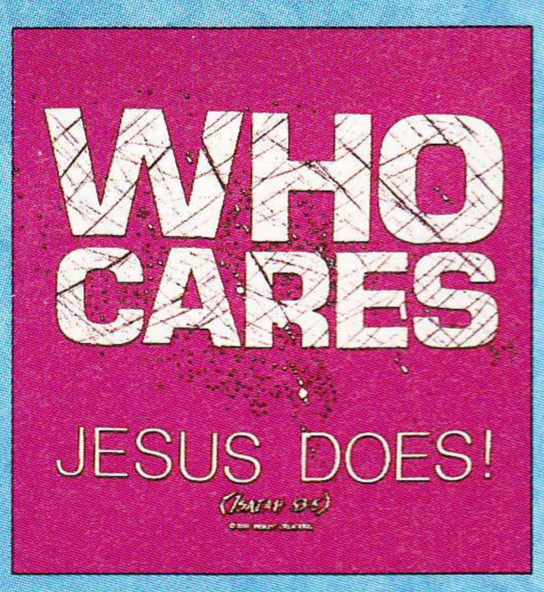


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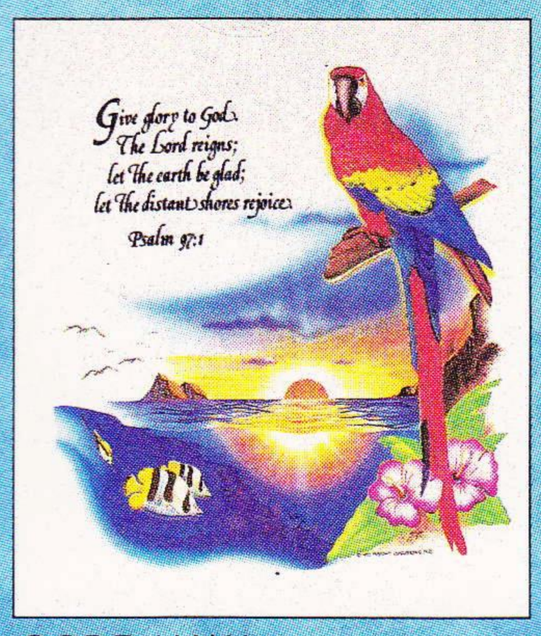


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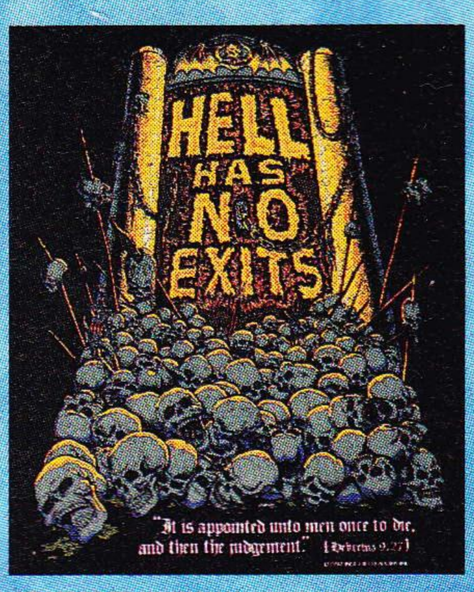


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# LES CARLSEN

## BLOODGOOD

HEAVEN'S METAL

PHOTO BY ROGER RIVERLAND

# BLOODGOOD: Still Standing Together

## By David Muttillo

This assignment, my first here at HM, is more appropriate than our good editor could have ever known. You see, about eight years ago, before Bloodgood was signed, I called up a local radio show they were on and offered to help them by doing publicity work for the band--and Michael accepted the offer. Several months later, Les helped me to get established in a church. Through all this, my writing career started as well, writing for a magazine that I hooked up with while pushing Bloodgood. As I said, most appropriate.

Gone from the scene are the likes of Barren Cross, Philadelphia, Saint, Messiah Prophet and even Stryper (for the time). Out of the early forerunners in Christian heavy metal, Bloodgood is the only band still around. However, it has been almost two years since the release of "ALL STAND TOGETHER," and therefore we thought it appropriate to catch up with them and see what Bloodgood was up to now.

Paul Jackson, Les Carlsen & Michael Bloodgood (Photo © Roger Riveland)

**When you signed with Broken/ Maranatha for "ALL STAND TOGETHER," the future for Bloodgood sounded like the sky would be the limit, with promises of a good promotions budget, tour support and a video; yet, in essence, nothing materialized out of the promises. What happened?

"The guy that we had worked with through Maranatha," answers Michael, "Steve White, had left the company. With Steve leaving, our marketing budget got chopped up and we got a fraction of what we had originally been promised. You know, not just enough money to break the band. We were surprised, so we took the band over and put together a Fall tour."

**Tell us about your recent visit to Europe.

"We were absolutely shocked when we started this tour overseas, that, without a doubt, the newest album was absolutely the most popular record. It was a whole new set of fans and they were screaming every lyric of that record we played."

**So, it is safe to say that Bloodgood is more popular in Europe than in America?

"Oh yeah, very safe--especially on a per capita basis--there's no comparison. We do far better overseas than we do at home. We did ten shows, primarily in Germany. We did a show in Switzerland and a show in Holland. We played the Spring Festival there. In fact, Metal Hammer was out at that show. And that went really well. They've been very supportive of the band, which is one reason we've done well over there. There's just a lot less resistance to Christian music by the secular media than there is over here. In fact, the guy kept wondering why we haven't done better over here. They just have a hard time grasping why the American market is so completely different from the European market. The shows were great. We sold out most of them.

"We had no idea we were going to get that kind of response. It had been years since we'd been to Germany. We did better than Arrested Development, which was a complete shock. The Lord really blessed this whole tour."

**Back to recording. I take it you're no longer with Broken/Maranatha.

"Right. In fairness to Maranatha, they did a lot of changes that year and they basically had a change of heart. They just made some changes and Uthanda and Bloodgood got the axe."

**What about a new label?

"I've been going through a lot of soul searching the last year and a half. Really seeking what the Lord wants to do and I'm still not sure. We have two real good offers we're looking at. I'm tired of trying to make things happen. I just wanna step back and see what the Lord would have us do. We're still continuing to write, but we don't have any definitive plans. I'm at the point where it's no big deal anymore. It doesn't matter if the band does one more album, unless the Lord wants us to."

**Outside of Bloodgood, you did some work on David Zaffiro's latest album, "SURRENDER ABSOLUTE."

"Dave called me up one day and said, 'I think it'd be fun if we got together and wrote some stuff. I've got some songs that kind of have your style and I'd like your input.' We sat in his backyard and started collaborating. I came up with a chorus and started writing lyrics. It was really fun for me, cause I haven't really written anything outside of the band in a long time. We came up with the two songs I co-wrote on the record and I ended up playing bass on one of them as well."

**Les, you just did some work outside the band as well, with Tourniquet. How'd that come about?

"Mike MacLane from Frontline called me up and said the band was gonna do a live album in the studio and one of the songs they chose to do was '**Messiah**.' I thought I was gonna sing backup. So, I got down there and realized I was gonna sing lead. I was honored. We did it and the guys were asking me, 'How 'bout if we do some of the other stuff?' I really hadn't heard their material much. They just gave me the lyrics and we went for it. It reminded me of doing the first Bloodgood album. We had a blast. Those guys are good. I had a great time. I felt as if I'd been in the band a long time."

**Mike, you mentioned an upcoming solo project, too. Tell us about it.

"I'm putting together a little band on the side. More of a grunge/alternative type of rock thing that's not Bloodgood. It's very much

Continued on next page

# Glenn Kaiser -- Making His Days Count

## By Jerry Wilson

Even the hardest of headbangers needs to take a musical timeout once in a while. For a Christian, the ideal music for these musical quiet times would be something which is spiritually enriching while still possessing the intensity that the best metal provides. Who better to provide an album of just such music than Glenn Kaiser of REZ? Kaiser's new solo album, "ALL MY DAYS," is a superb collection of folk and rock tunes which invites the listener to enter into a state of worshipping their Lord and Savior Jesus Christ and enjoying fellowship with other believers, while at the same time doing this inside a musical framework that provides a sense of calm without putting someone to sleep.

Heaven's Metal recently talked with Kaiser on the phone from his home base in Chicago, where REZ is readying their next release to come out this fall. According to Kaiser, "ALL MY DAYS" comes from the over 20 years he has spent as part of the Jesus People USA community, where he is one of the pastors. He notes, "So much of what the Lord has worked into the fabric of my walk with Him has been through the example of the character of my brothers and sisters here in our church. The people here, both those in leadership and those not in leadership, have brought an ongoing sense of conviction about the kind of Christian I can be and the kind of maturity I can come into. Also, the Scriptures command that we worship God. He expects us to do that, and music is one part of that. I was worshipping God long before I started rocking for Him. When I first became a Christian, I gave all my equipment from the bands that I had been in away. The first Christian songs I learned were Scripture choruses that we sang in worship meetings."

The songs on "ALL MY DAYS" are a collection of various praise songs that Kaiser has written over the years to be used in worship services at JPUSA, some dating as far back as 1971 when he first joined the church. He comments, "Song after song on this album came out of personal worship times with the Lord. And, to be honest, the idea for this album came about from a conversation I had with a couple of the pastors here that I made mention to about having thought of doing this album, and they replied that it was funny I should mention that, because they had been thinking the same thing! I didn't sit down one day and decide to do this album or write these songs. In fact, that's one of the things I feel best about when it comes to this album."

The album is a musical departure from REZ, in that it is much more acoustic and quiet in nature. However, the intensity level of the music in its raw power is equal to what one would find on a REZ album. Kaiser sees this as being a reflection of the person who makes the music; namely, himself. "Who you are in the Lord is who you are in the Lord," he says. "Your personality and character is going to come out. Jesus said that out of the abundance of the heart the mouth speaks (Matthew 12:34). There's a certain level of intensity in my life--that's a given--but there are quiet and gentle moments, just as there are very intense moments. So, there's going to be a variety in my life, and in my music as well. Now, everyone who knows me knows that I love to play soccer. I don't try to kick the ball as hard as I can every time I hit it. It's the same way with music. Hopefully, there is that core of intensity, because I intensely love God."

What would Kaiser like the new album to do for its listeners? "I want it to be an encouragement to their personal walk with the Lord. You know, we all have very common experiences as human beings and especially as Christians. I hope that, when I'm having a worship time with God, the lyrics that come out will be something that will express the struggles and hopes and desires of others. Also, I want people to realize the importance of the depth of the mercy of God that is renewed every morning."

Kaiser adds this final note for fans of Christian metal: "People always say that as you get older, your musical tastes will mellow. I'm finding that I like heavier music more now than I did when I was 19 and 20, which was how old I was when I wrote a lot of the songs on this album. I want an edge and intensity in my music. But that doesn't mean that I don't want times of quiet as well. Not everybody wants their brain slammed out by rock 'n' roll 24 hours a day." **HM**

# BLOODGOOD

(Continued from page 9)

in the working stages right now. I'm gonna have Rorabeck, the guy playing drums for us now. And I'll be doing some collaborating with Paul Jackson. I'll be doing most of the writing and obviously the bass playing and some rhythm guitar. Probably be bringing in some guest vocals and do a little bit myself. Just a fun record. I'm not planning on going into the studio until late Fall. Tentatively, we're looking for an early '94 release. But we haven't nailed it down in concrete."

**Any closing words?

"The only thing that any of us can apply to our lives that is meaningful is knowing Christ and His goodness," says Les. "And I guarantee you, from what I know of Him, He will show you over and over that He is there. He is good. And when you know Him, you know the Truth and have the Key of Life."

**HM**

*Pray* for the members of **Betrayal**. On their way to Texas, their transmission broke down (to the tune of $500). While at a gas station, a Jeep with no one in it rolled down a hill and smashed into their equipment trailer. That night someone broke into their van and stole all their money. The next night on the road saw the axle on their trailer break, sending a wheel spinning backwards. A truck behind them swerved trying to get out of the way and flipped over three times. One of the people in the truck died (before their eyes) and the other is in critical condition. Sounds to me like Satan didn't want Betrayal on the road. Pray for 'em.

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# Who's Behind The *"ALL HAIL THE POWER"* Project?

## By David Jenison

"ALL HAIL THE POWER" has been called the best hard rock worship album ever recorded. Now, in his very first interview, P.K. Mitchell, former Neon Cross guitarist and writer, co-producer, and engineer for "ALL HAIL THE POWER," speaks freely about the many incredible stories surrounding the making of the album. Read on as David "I almost got arrested as a riot broke out last night" Jenison conducts the interview.

**With so many artists on the album, why is it called a P.K. Mitchell project?

"I played guitar and wrote the album, but originally the album was going to be totally anonymous. Patriot decided they wanted an artist's name to sell the album, though, so we called it a P.K. project. I will be doing another album on Patriot Records in the near future, but it will be a total solo deal and not with a bunch of different artists. It will not be a theme album like this one, even though Patriot has a great idea for another one."

**How did the album come to be made?

"Except for '**Amazing Grace**' and '**Leaning,**' which were re-written a few days before recording, I actually wrote the album back in '87. Mike (Patriot Records) knew about the album, so he called me in Palm Springs and asked me to record it for his new record label. The album was recorded from December 1st to March 2nd, but, since Patriot was a new company, it has taken time for the album to come out."

**Tell me about your adventure trying to master the album.

"We were mastering the album at a place on Sunset Blvd. in Hollywood, and the riots broke out. KNAC radio was playing through the whole building, giving reports of the riot. Next thing we know, we can hear the rioting slowly creeping up the street towards us. After about an hour, someone ran in and said, 'They are burning the buildings just two blocks away, and someone was just shot right down the street.' Though we were right in the middle of mastering, it seemed like a good time to leave. The company shut down for the rest of the day, and we all got in our cars to go home– and it was a mad house. It was like something out of a sci-fi movie. Cars were bumper to bumper, some were driving on the sidewalks, and people were running everywhere. We sat there in traffic without moving for hours. I live forty minutes away from Hollywood, but it took four and a half hours to get home that day."

**Personally, I have never liked any other rock worship album, but, to my surprise, I liked "ALL HAIL THE POWER." What did you do differently that made your album better?

"I do not know. It is just the way I hear things. I never sit down with a plan or try to analyze things. I do whatever feels right."

**Describe the style you tried to capture.

"When Patriot approached me with the idea, they did not want to do the album all in one style. I have excellent versatility with rock styles, so I did my best to make a versatile album."

**Tell me about Dino and Chris Maddalone.

"Dino 'not Elefante' Maddalone, as he calls himself, is an excellent producer, and Chris is a fabulous engineer. Chris is one of those guys who can hear a song and call out the frequency of a hole in the music, like, 'There is a hole at 100K.' They have both worked with some incredible people. I believe Chris did the sound on the first Bullet Boys' tour, and Dino produced the guys from Survivor, the drummer from David Lee Roth, Precious Death, and a number of other major people. I do not remember exactly who, though, because name dropping has never impressed me."

**Who is Dale Oliver?

"He is a passing acquaintance whom I would see sometimes at Sanctuary Church. He was in a band for a short time with Jim LaVerde from Barren Cross, but he is a solo artist now. He gave me a few tapes of what he did, and things just escalated from there."

**Who is Dana Croucier?

"She was a studio musician I was introduced to by Dino. She and Sandy Benton were brought in to do background vocals for '**Amazing Grace**.' Dana sounds just like Janice Joplin with that raspy voice. After we cut '**Amazing,**' we were trying to find the right singer for '**All Hail The Power.**' Dave tried the song, but it was not quite there. I loved Dana's vocals, so I tried having her sing it. She ended up smoking through the song."

**Is it true that Robin recorded the album before he was ever in Die Happy?

"Actually, there is a great story here. Robin was already in a band called Jaguar at the time. I played a few rough tracks of the album for him, and he liked it, so he agreed to sing on it. The first day he was in the studio we recorded '**God Be With You**' and '**Leaning.**' Glen (Mancaruso) was at the studio that night, heard '**Leaning,**' and loved it. He asked for a copy of the song and took it right over to the guys in Die Happy, who were in the studio cutting their first album. The guys loved the song, and it ended up getting Robin the gig in Die Happy."

**I was surprised to see that you used Ken Pike on the album, because his former group, Malachia, was not that great...although he did sound much better on this album. Why was he on the album and what happened with his singing?

"I knew Ken from back when Neon Cross and Malachia did shows together. I was doing some recording at Sonny Bono's studio out in Palm Springs, and I had him come down.

While he was there, I started working with his vocals trying to get him to sing more naturally and aggressively. As I continued to work with him, our friendship grew. When we were gathering various singers for the album, I suggested Ken Pike. He sang the song '**Onward Christian Soldiers**,' which was actually originally written for Mike Lee (ex-Barren Cross vocalist). Since we couldn't use Mike, I had Ken do the song, because his voice is raspy now like Mike's.''

**Will there be ''ALL HAIL THE POWER'' concerts?

''We were going to go to Cornerstone, but it did not work out. We may play Superfest in Southern California. I do not know if we will do any shows other than that. Next year, though, when I have my solo project out, I will still do songs like '**Amazing Grace**' and '**Leaning**.'''

**Tell me about the production work you will be doing for Patriot.

''Patriot is planning to sign some new bands, and I will be producing many of them. I will definitely be producing my own album and the new Neon Cross album.''

**Has the label acquired distribution for the album yet?

''All I know is that the people at Patriot have been in all kinds of meetings with different people. I have no idea what is going to happen yet. What I do know is that we have an inch and a half stack of 3x5 cards with names and addresses from people who have called the sneak preview line (310-640-7161). We have received calls from all over the U.S. and Canada. We have even had calls from record stores who have had kids bugging them for the album, and radio stations who really want to get the album on the air.''

**Any final comments?

''I have done rewrites before, but nothing has ever been as hard as redoing these hymns. Songs like '**Amazing Grace**' have melodies that are so deeply embedded in your mind that it was a real chore trying to create new melodies. Nonetheless, I feel the album still came out great.'' **HM**


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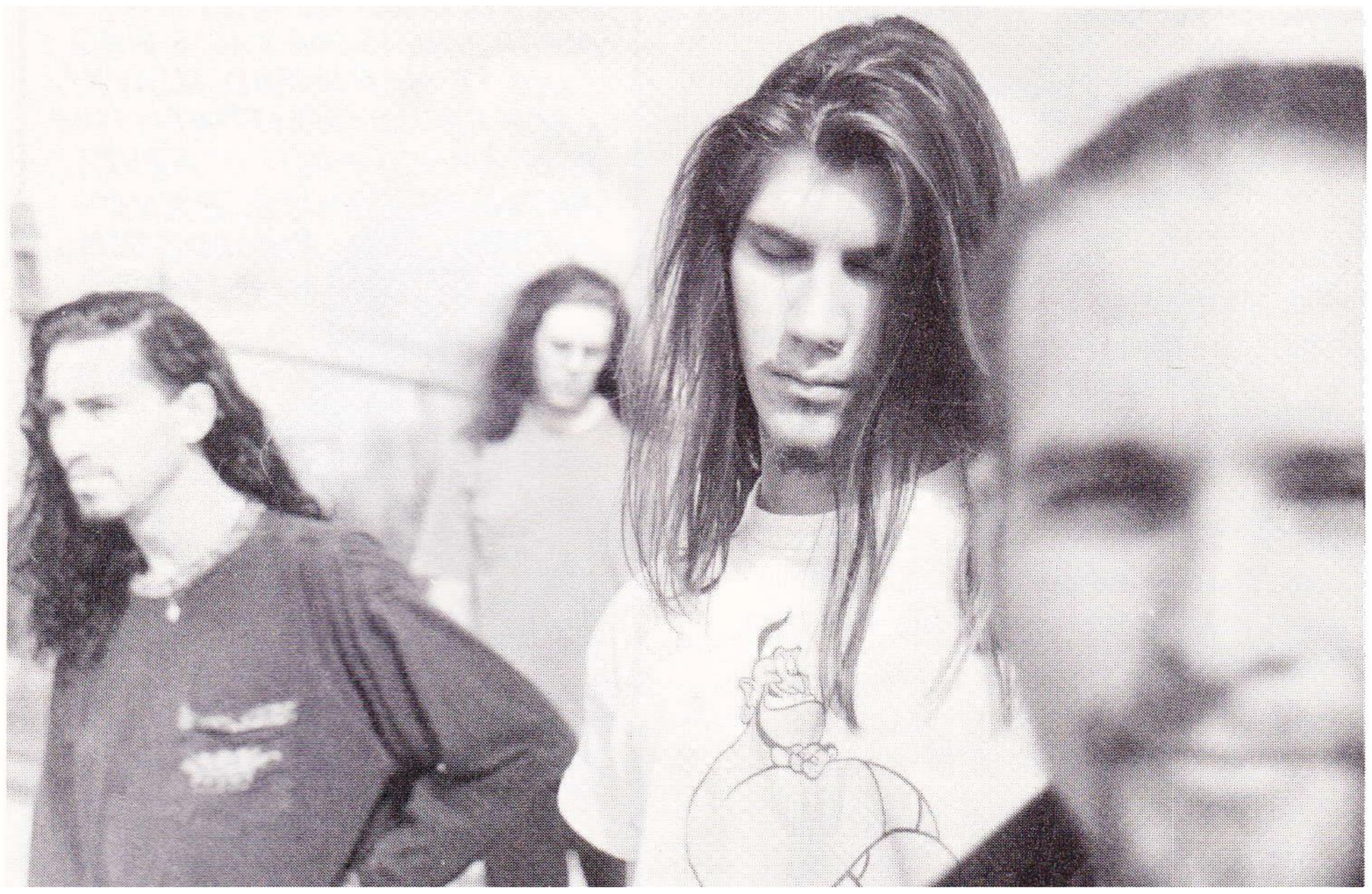
# DigHayZoose: Climbing The MagentaMantaLoveTree



## By David Jenison

No longer just a young inexperienced fish struggling up the Christian music stream, Dig Hay Zoose is an experienced, energetic band that puts a whole new style to the term "strange." Join HM writer David Jenison in an interview with Hay-zoose lovers Phil Nolastname (vocals) and Bil Brown (bass).

**Tell me about the new album.

"The musical style of the new album consists of a twinge of strange, freaked out grunge, some funk, and some beautiful ballads," describes Phil. "The album is very eclectic with many different kinds of sounds, and with each sound being true to itself. In other words, the ballads have harmonies and beauty, and the grunge is really heavy, thick and meaty, and the thrash songs are really freaked out and fast. The new album is also very creative with an abundance of impromptu material."

**What are the thrash songs like?

"They are very heavy," says Bil.

**Like the Crucified or Deliverance?

"That heavy," says Bil, "but different."

"Some of the songs are really tweaked," says Phil, "but they are all true to their style. Furthermore, every song has an aggressive edge, even the acoustic songs."

**How will the new album compare to the old one?

"The new album, which is called 'MAGENTAMANTALOVETREE,'" continues Phil, "is heavier, less sterile, and more honest than 'STRUGGLE FISH.' Furthermore, the new album came out hotter, because we had much more time to record. 'STRUGGLE FISH' was an extremely rushed recording. Likewise, when we recorded our first album, we had only been together for six or seven months. We have had time now to gel together as a band and really become friends with each other."

**Was the album produced by Terry Taylor again?

"No," answers Phil. "We produced most of the album ourselves. Gene Eugene engineered the album, and stuck his head in every now and then, saying, 'Cool,' or 'Not cool.' However, he really turned us loose to do our own thing on the project. Gene did have some super cool ideas that really helped out, and he did a wonderful job obtaining for us our sound. He mixes like crazy."

**Is there any meaning to the title, "MAGENTAMANTALOVETREE?"

"The album title really does not have any meaning," reveals Bil, "though it is connected to a song. The album title came from a discussion I was having with Dave. I was reading some nonsense lyrics to him, and I said a line, 'As lawyers ripen on the mantalope tree.' David said, 'did you say mantalovetree?' I said, 'No, but that is kind of cool,' and he said, 'That would make a cool album title.' Later, someone added 'magenta,' and our album title was born."

**Though I do not agree with the criticism, some people have complained that all the songs on the first album sounded the same. How do you feel about the criticism and can the same criticism be made about the new album?

"People really said that?" asks Bil. "I do not see how they thought it all sounded the same."

"Maybe it had something to do with the way it was produced or engineered," adds Phil. "If a person heard us live, though, he could never say the songs sounded the same. The first album was not representative of what we sound like live. We are really much heavier. Concerning the new album, there is no possible way anyone could say every song sounds the same, unless the person is tone deaf."

**Concerning live shows, will you be playing any festivals or going on tour?

"We might play Cornerstone again this year," answers Phil. "We also might play Atlanta Fest. Normally we have only been able to play local gigs here in Kansas City and a few out of town weekend gigs. We played Texas recently. We would like to play out of town more, but we can only play gigs that we can drive to in a weekend, so that we can be back to our jobs on Monday. We cannot drive out to California in a weekend, but if someone could fly us out, we would love to do a gig. If a place far away will cover our expenses, we will play for peanuts for promotions sake, because we know our expenses will be high."

**What is the music scene like in Kansas City?

"It is pretty pitiful," quips Bil.

"We basically end up playing for our friends," admits Phil. "The whole scene is about five or six years behind. The whole area is into cheese glam metal. However, there is a cool underground around here with some truly unique music."

**Is Tony Shore still your manager?

"We are managing ourselves now," says Bil. "On the (CD) booklet, there will be a good number that people can call to book us. On the old album, Tony's number was printed inside the cover for booking information, but Tony moved while the number stayed. When the album was out, the number belonged to a Hispanic family who did not know any English. It is ironic that when you call for Dig Hay

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Zoose, you get a Hispanic family. The number inside the new album will be Dave Anderson's, and it is 816 792 4756.''

**Tell me about DJ Cartoon's (Freedom of Soul) contribution to the album.

''Cartoon came in,'' says Bil, ''and mixed, scratched, transformed, and rapped on the song '**Black Eyed Pen**.' The song has a heavy hip hop feel with a Faith No More twinge. The song ends with a very strong hip hop sound.''

**Who else made guest appearances on the album?

''Dan Michaels (The Choir) played sax on a few songs, Riki Michelle (Adam Again) sang quiet background vocals on a song, Rob Watson (DA) played keyboards on a few songs, and Terry Taylor (Lost Dogs/DA) says the line, 'You have always wondered.' When we were at the studio recording, it was a real mad house. There were artists everywhere, like the Lost Dogs, Randy Stonehill, Jimmy Brown, Tourniquet, and Jacob's Trouble.''

**Is it true that you borrowed from the Doors on a song?

''We took the bridge from '**L.A. Woman**,' a keyboard shrill from '**Riders On The Storm**,' and a solo from '**Light My Fire**,''' explains Phil. ''We took all the parts, and played them at the same time, while I sung the bridge. It is really freaked out.''

''We figured,'' adds Bil, ''if we have to give up all our royalties for a song, we should rip the song off pretty thoroughly.''

**What sampling do you do on the album?

''We have lots of samples from movies, children's records, and similar places,'' explains Bil. ''We sampled from Mister Rogers, Ren and Skimpy, Sylvester Stallone, Richard Pryor, and even a little Jon Gibson.''

**Bil, tell me about the radio station for which you work.

''I work at a Christian radio station at the college I attend. Except for the alternative and metal show, they basically play mostly CCM-type music. Do not tell anyone I said this, but everyone here worships Carmen. The radio station has just had a power increase which makes the station cover the whole area. It will probably move our status up to pure rock. I have my own alternative show, as well as various regular shift positions.'' (He never plays DigHayZoose, because it would make him feel guilty.)

**What is your ministry approach to the band?

''Most of our audiences are all Christian kids,'' says Bil, ''though I would like to play for more secular audiences, because I believe we have something to offer them. If people tell us to say something from stage, we do not get mad, but we would prefer to speak as God leads. Most of the time, though, the ministry happens when we talk to people after the shows. Furthermore, we minister through our example of love. Everyone in the band really loves each other. We rarely have any problems, and we have never hit the stage with anyone mad at anyone else.''

**Anything else happening with the band?

''I am getting married in August,'' announces Bil. ''I also gig with my parents sometimes in their country gospel group called Sweet Spirit. I actually played bass in the band for eight years before Dig Hay Zoose.''

**Any concluding comments?

''We really want to do more gigs, so please give us a call. That is it.''

**HM**

# Galactic Cowboys In Your Face

L to R: Monty Colvin, Alan Doss, Dane Sonnier, Ben Huggins (Photo by Chip Simons)

No, it's not the latest new breakfast cereal; and no, it's not a reunion of The Partridge Family after a long acid trip. It's that creative band from Houston, Texas that one rock critic wondered aloud, "Why did Metallica cross Abbey Road? So it could become the Galactic Cowboys!" After releasing the debut of debut albums and receiving little of the sales and accolades it deserved, these four lads from the Johnson Space Center area went back into the studio with new songs to unleash "SPACE IN YOUR FACE." Check out the dialogue with cosmonaut/bassist Monty Colvin as he lets the moon dust settle and speaks to me.

**How long did you take to record "SPACE IN YOUR FACE?"

"I think it took us about five or six weeks to record it, and then we mixed it in New Jersey, and that took two or three weeks."

**You know the old rock 'n' roll adage: "You have your whole life to write your first album, but only six months to do your second." Was that true at all for you guys?

"Well, actually some of the songs have been around for a few years and we just kinda re-worked 'em, like '**Blind**.' Even '**Do What I Do**' was not quite ready to go on the first album. There was kind of a different version of it. We re-wrote some of the stuff on it. So, it wasn't real hard, because there was such a long time in waiting for the first one to come out that we did a lot of writing in between there. It actually worked out good, because we had a lot of time to write."

**How did you find Rivendell Studios to be?

"We liked it. It was a little more comfortable than Rampart. We enjoyed it. It was close to home and real cool."

**On the press release I got from Geffen, it sounds like you and Ben disagree about the origins of the "**Circles in the Fields**." What do you guys really think about those?

"Oh really? I don't know what he said. I don't know where they come from. That's kind of what I was saying in the song. I saw a deal on 20/20 or something like that on tv and they were talking to scientists and all kinds of people. They didn't really have any idea where they came from. I still don't know. Some people think it's kind of a hoax or something. I don't know where they come from and I'd just assume probably not know. I think they're cool."

**What are your ideas on why your debut album didn't get more attention or sales than it did?

"Well, there just wasn't...once the album came out we really didn't tour like we thought we were going to. We didn't get really any, very much radio play or the video didn't play very much. I don't know. There wasn't a lot of exposure on it. I don't know whether it

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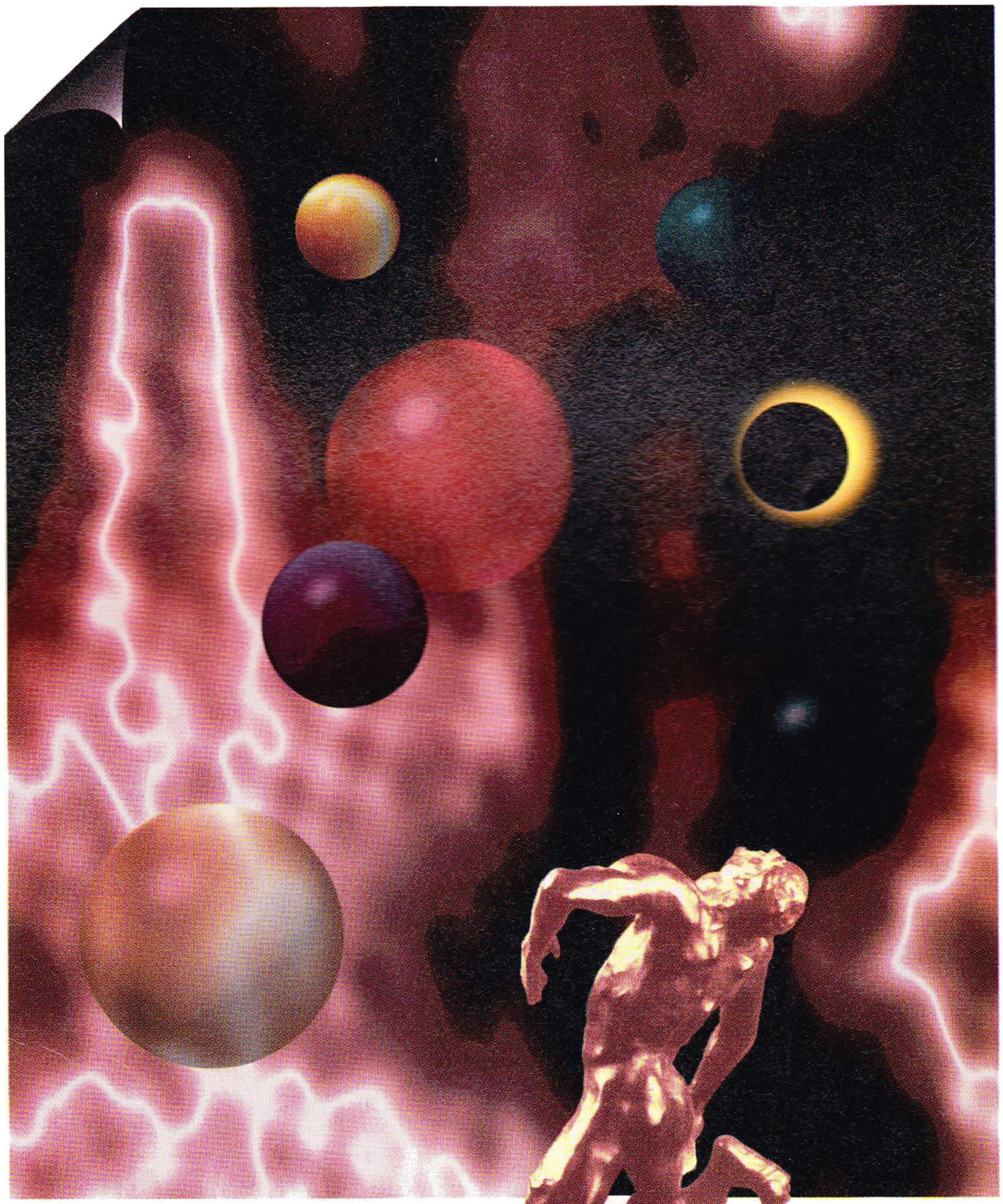

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was the fault of it not being radio-friendly enough, or that it was just bad timing or something like that. Probably a lot of things.''

**You guys have been compared to ''The Partridge Family on acid'' and you certainly have some creative musical ideas that could possibly be termed as ''90's psychedelia.'' How do you balance the silliness with being serious rock 'n' roll musicians?

''Oh, we don't really think about it, I guess. We just have fun. It's nothing that's calculated. It's just who we are. There's a time for everything, I guess. That's part of who we are. We're never probably completely serious all the time, so we just... We like to have a lot of fun, whether it be on stage or in the studio, or wherever. We're just having a lot of fun. That just usually comes through the music.''

**In the song ''**I Do What I Do,**'' you seem to be telling people that you do what you do--kind of 'No apologies.' Have you received criticism or questions from Christian people who ask you, like, ''Why don't your albums say 'Jesus' on the cover?'' or ''Why don't you do altar calls like everyone else?'' How do you respond to those type of attitudes?

''That kind of thing is...I mean, we're artists. We're musicians. We're not preachers. I don't know. We write about things that are on our minds. We have a responsibility to be creative and be artists, but we're not going to put Jesus in there just so we can please a certain crowd or serve one particular audience. If we do, it's going to be because the song calls for that. We do what we do and we write about things that we're thinking about or doing at the time. I guess that's how I'd answer that.

''The song is actually about not being intimidated by what people think. That's what '**I Do What I Do**' is about: Just doing what you do.

''One thing that's bothered me is how some people react to U2, The Call or bands like that. It's like, 'Okay, we can listen to them, because they have some lyrics that kinda sound Christian or something.' To me, it's like, 'They're a good band or they aren't.' I think both of those bands are great bands and I think because somebody's heard, 'Oh, one of those guys is a Christian or something, so now we can listen to 'em or something.' That's just the idea I get from it sometimes. I would hope Christian people would listen to us just because it's good music and it's artistic and hopefully there's nothing in there that offends 'em. Maybe that's a reason. That's why I want people to listen to us: Is because we've got something to say and it's good, or it's something that really excites 'em to listen to; not just because we say we're Christians, which we are.''

**The song has a (pardon the expression) classic pop harmony chorus line. Is this an attempt at airplay, or is this just another side of The Galactic Cowboys emerging?

''Yeah, it's just a blatant attempt at... (laughs) No, it's really a good melody, good harmonies that we like to do in every song. It's kind of reminiscent of The Beatles or something like that. As far as radio or stuff like that, I hope it is, but if it's not, then we still like the song.''

**I don't know if it's just the tape I have or not, but have you lessened the impact of your low end a few notches? Or have you made an effort to take your bass out of the mix?

''I changed a few things on it. It's less distortion on this album. We wanted the guitars to come through more on this album. With so much distortion on the first album, it really ate up a lot of Dane's frequencies and stuff like that. So, we backed off on the distortion some. Overall, it made it more powerful, a little more in your face. It serves the purpose. As far as the low end, I think that's still there. In fact, it's a lot better on this album, but as far as the high end of the bass, it's a little more defined, probably.''

**I know I get a real shot of joy whenever a new Galactic Cowboys record comes out. How does finishing an album project feel to you?

''It's good to sit back and hear it when it's finally done. It gives you a real good feeling. The actual recording isn't one of my favorite things to do. I'd rather be either writing or playing live or something. The studio's cool, but it's not my favorite part of it. I'm usually glad when it's over and you can sit back and hear it.''

**I understand you're scheduled to open up for Dream Theater on some dates next month. Do you have any further tour plans after that?

''We're going to be out with them for two and a half months and that should take us all over. After that we're hopefully either going to pick up with somebody else or we're just going to keep touring on our own. We plan to stay out quite a bit this time. We've got a new booking agent. We're looking for some good changes on this album.''

**What are the single choices for this one?

''The first single is '**If I Were A Killer,**' which is going mainly to metal radio and we may do a video for Headbanger's Ball or something like that. The video is in the talking stages right now. We haven't really picked a location yet. The second single will probably be '**I Do What I Do**.' That'll just be for more regular mainstream radio and everybody to enjoy it.''

**Was that you that closes the song ''**Space In Your Face,**'' or was that really E.T. in the studio?

''Well, that could've been me or E.T. in the studio. I think E.T. was a big inspiration on that.''

**It could've even been those guys that cut the circles.

''Yeah, it could've been a hoax. We don't know where that voice came from.''

**"We're not going to put Jesus in there just so we can please a certain crowd or serve one particular audience."**

**I could see how E.T. would be an inspiration for this album, because when he was in your face, he would take all of your peripheral vision away and it would be like ''space'' in your face.

''Yeah. We'd like to thank him right now.''

**I understand that Sam Taylor will no longer be your manager. There seemed to be like a real brotherhood, fraternal-type relationship in the Wilde Silas groups (King's X, Galactic Cowboys, Atomic Opera). Has there been a break-up and/or what do you want to say about all this?

''We're still real good friends with

(Continued on page 23)

# FRESH

In a time when labels are failing and bands are being dropped, some of the best groups are never signed or given the attention they deserve. Though Heaven's Metal does its best to review most of the independent demos we receive, some groups deserve far more attention than a few paragraphs describing their album. Now, in this special article, Heaven's Metal writer David Jenison does a feature story on four of the best up 'n' coming underground bands in the Christian industry.

## Precious Death

For being an independent group, Precious Death has attracted an incredible amount of attention in Southern California because of their extremely talented musicianship and intense live shows. Currently, Precious Death is following up their popular demo with an independent, professionally recorded, full-length album produced by a mainstream producer named Dino Maddalone. Though presently unsigned, Precious Death has the potential to make the kind of impact which only signed bands normally make.

Being asked to describe their style, vocalist Chris Scott answers, "Precious Death is a blend of many types of music. Primarily we are metal-oriented, but we also have funk, jazz, blues and thrash influences all fused together." Bassist Andy Koehler adds, "The word is very overused and cliche, but 'originality' really does apply here. The music is aggressive and has attitude, and anyone who sees Precious Death live knows that there are not many bands that move around as much or who get as crazy as we do on stage." Drummer and former Sanctuary minister Roger Sampson notes, "One aspect of Precious Death that makes us different than many other bands is our dedication. We have been together for over five years, living together for most of that time. Chris joined two and a half years ago, and there was no singer before him, and we do not plan on having another singer after him. Our serious dedication impacts the quality of our music."

Precious Death plans to market their album heavily to the secular market, so many people wonder if the secular focus means secular lyrics. Chris remarks, "Music is merely organized sound, and there is really no Christian or non-Christian music. Everyone in the band totally seeks God fully, and Christ is the center of our lives, so our lyrics could not help but be influenced in that area. Are the lyrics Christian? They have to be, because that is the biggest part of our lives–the biggest part of anything about which we have to sing. However, trying to separate us from everything going on in the world by putting us away in a little Christian box will keep the music away from the people who really need to hear it." Roger adds, "My wife asked me the other day, 'Is the band going to be a business or a ministry?' I tried explaining to her that, even though I am an electrician, a musician, a husband, and a friend, I do not go around saying I am a Christian husband or a Christian friend. At church that day, we met a woman who asked what I did for a living. I said, 'I am a Christian electrician.' The woman smiled, but we could read 'What a nut!' all over her face. My wife looked at me and said that she now understood what I was saying. We are a band of Christians, but we would rather not be labeled as a Christian band."

In terms of looking for a secular deal or distribution, guitarist David Bishop remarks, "We want whatever will put our album on the shelves in the market, so I cannot see signing with someone who only wants to put us in the Christian bookstores. We have no idea what we are going to do, so we are waiting on God. We will seek the biggest and the best, and hope God opens the door." Concerning what they will do if they do not sign a secular deal, Roger responds, "I would rather market the album

(L to R) MITCH REESE, MIKE RIZZO, BILLY FRASER

# METAL

ourselves than give it to a Christian company. We would like to find a distribution company to put it into the Christian market, while we get it into the secular record stores ourselves.''

Precious Death will be at Superfest in Southern California and at the Sanctuary Tent at Cornerstone for anyone who wants to see them live. Otherwise, merchandise or information is available by writing to Precious Death at: P.O. Box 668, Lomita CA 90717, or by calling 310-539-5673 (LORD).

## OBLATION

For fans of groups like Living Sacrifice and Mortification comes an incredible death metal band called Oblation, whose deep, hard style of death will give even the most selective fan something to growl about. The Texas-based group is on the verge of receiving nationwide recognition for a music video which will be in the upcoming Heaven's Metal Video Magazine and a single which will be distributed through A.R.T. Records.

Billy Fraser, the band's drummer, describes the style as ''Heavy and low, with a good deal of double bass and blast beats. Most death metal bands all sound the same, while we stand apart by having a considerable originality for this type of musical genre.'' Vocalist and rhythm guitarist Mitch Reese adds, ''We have heavily distorted guitars, low growling vocals, and intense leads. We are attempting to add some real musicianship to death metal.''

When asked what Oblation has which other groups lack, Mitch responds, ''Compared to unsaved bands, we have Jesus Christ. Compared to Christian groups, our material is powerful, brutal, energetic, and in-your-face. Furthermore, we have an excellent lead guitarist, which many death metal bands do not have.''

The video for ''**Dead Unborn**,'' which is available individually through the band or on the upcoming Heaven's Metal video, makes obvious the strong pro-life stance of the group. Concerning their pro-life activism, Mitch responds, ''My wife and I had a daughter who was born premature, weighing only two pounds at birth. Around that time, I happened to look in a pamphlet which showed a baby, about the same age as ours was, lying dead in a bucket from an abortion. The picture broke our hearts. When Oblation had the opportunity to do a video, we felt very strongly that we should deal with the topic of abortion.''

Billy adds, ''In the video, there are many graphic pictures of aborted babies. It is amazing how many pro-choice advocates have never seen an aborted baby. Many of them seem to think the aborted baby is merely a bunch of little cells that a person cannot see. The purpose of the video is not to shock people, but to show them what the reality of abortion really is.''

Often, anti-abortion propaganda can be harmfully condemning to a person who has been psychologically seared by an abortion. Being asked if they believe the video is condemning, Mitch remarks, ''We met a woman who had an abortion and saw our video. Though she thought she would not be able to watch the video, she did so peacefully and said the video was done very tastefully.''

Billy picks up, ''If you talk to a girl who has had an abortion, she will almost definitely say that in her heart she had a bad feeling about it or knew it was wrong. The abortion becomes something she will think about for the rest of her life. She might feel that God will not forgive her, since she is responsible for the baby's death. However, she needs to know that God is such a loving God that He wants to come into her heart to forgive her. God loves the girl, and He is willing to forgive any time she asks.''

At present, Oblation has not been able to play live, because they lack a permanent bassist. The group, however, feels the delay in playing live has been for the purpose of God preparing them to minister. Billy explains, ''Death metal is an extreme type of music, often being very blasphemous, and the kids who listen to death generally see the music as a way to release their anger or feed it against problems they have in their lives. If we are going to minister to a crowd like that, we must be spiritually right in our lives. I believe God will have us play a number of gigs soon, but not until we are spiritually ready.''

If interested in being a bassist for Oblation, they are looking for a good, Spirit-filled bassist who is willing to relocate to Dallas. Anyone interested in being the bassist or in acquiring either the demo or video, contact Oblation through Melissa Reese at 14222 March Lane, Suite 142, Dallas TX 76224, or (214) 243-4762. Furthermore, look for the ''**Dead Unborn**'' single on A.R.T. Records and a new full-length demo coming in early Fall.

## Scapegoat

From the blistering state of Arizona, Scapegoat rocks with one of the newest sounds in the Christian industry. Scapegoat's style on their '91 demo resembles the Seattle scene, but now, as the Seattle scene trend is passing on, Scapegoat has progressed to another cutting edge sound. Rick Ornelas, the group's guitarist, describes the sound as ''chunky alternative funk.'' He continues, ''The new material has chunky riffs like Helmet, but with a funky back beat and a groovin' bass line. Furthermore, the guitar is heavy and has an alternative feel. Musically, it is music to which a person can both mosh and dance.''

Rick began the group with vocalist Dave Varela back in 1988 as a thrash band called Sacrificial Death. However, as the thrash metal scene became overcrowded, the group decided to change to a more progressive style; thus, Scapegoat was born.

In addition to playing the New Band Stage at Cornerstone last year, Scapegoat plays

numerous times each month in many of the secular clubs around Phoenix and Tempe, while the group prefers to avoid playing churches. Rick explains, "We often avoid playing churches because some of our ideas have caused Christians to slam us. We have a song called '**Sarcastic At Times**,' which is about homeless people, and goes, 'Sarcastic at times, my friends are all slimes, but at least they are real.' We played the song in church once, and some lady jumped up and shouted, 'You guys are not Christians and should not be playing here!' What is wrong with those lyrics? It just says that this guy has better homeless friends than other people whose friends do not care about them. We are far from secular. Everyone is a Christian, loves the Lord with all his heart, and goes to church every Sunday and Wednesday. If a church wants us to play, we will, but it is not our preference, and we will not fight to play a Christian show."

Being asked what Scapegoat has going for it which other signed bands do not have, Rick responds, "We have a certain kind of attitude that is very fun and energetic. A good deal of our material was purposely written to be funny. For example, we have a catchy song called '**Not Your Mama**,' which is a take off of Aunt Jamima. The song is about a person not wanting to wake up, because his mom never makes him pancakes. However, we also have serious songs, like '**Brother Betrays Brother**,' which is about racism. Likewise, while the basic musician throws material together, we will write ten songs and only keep three. For people who say there are no good Christian bands, we intend to change their minds. We refuse to follow in the vein of corny Christian music."

Scapegoat is looking for a new drummer, so anyone interested should contact the band. Scapegoat can be reached at: PO Bx 14042, Phoenix AZ 85063. Scapegoat also has a demo available for $7. Otherwise, look for a complete 12-song album coming in early '94.

# dry bones

From Southern California, to Texas, to Phoenix, our coverage of some of the best unsigned bands ends with New England's dominating hardcore group, Dry Bones. Located in what drummer Chris Wible calls the "Hardcore Capitol," Dry Bones has had the opportunity to attract remarkable attention with their cutting edge sound.

Concerning Dry Bones' music, Chris Wible remarks, "Our style is much different than the Christian norm. We are much more current with the secular music scene, and not a few years behind. We are not doing thrash, grindcore, speed metal, or the Seattle scene. Many bands are still doing the same style they did a few years ago. It is a couple albums later, and they are still in the same mode of writing. Dry Bones' style is cutting edge hardcore with aggression, heavy grooves, and melody, though not commercial melody."

Though Dry Bones' demo is very good, their style has since progressed due to member changes in the group. Chris explains, "We have a new bassist named Brian, and new singer, who happens to be Rob Wolfe, the old Sacrament vocalist. Previously, people described us as doom metal, but our new style is hardcore, like Helmet and Biohazard. Rob's vocals are different from what he did in Sacrament. Though his vocals are still raw, he will be singing more. The new material has no double bass, no quick double picking, and no solos. Where solos would be, we have heavy rhythms. The new music is much more ear-pleasing, which should expand our audience."

Concerning leaving Sacrament, Rob states, "I left Sacrament because my interests in ministry were not being done to the point I would have liked, so I decided it was time for me to move on. Dry Bones happened to have opened up for us a few times, and I really liked what they were doing. After talking to them and seeing that we all had the same priorities and desires for ministry, I joined the band."

Though one always hopes leaving a band can be done peacefully, problems always seem to occur. Rob remarks, "It did not seem to be a big deal when I left, but the situation turned 'industry silly.' People started talking, stories were created, and nonsense was said. To distill any rumors, I had not written anything for Dry Bones before I left Sacrament. The only thing I had ever done with the group was once when they opened for us. They were doing a Crucified cover, and I was invited to come up and sing the chorus with them. That was it. It has also been said that I left because I wanted to play guitar, and the group would not let me, but that is not true. In Sacrament, the music is too fast for me to sing, play, and have good stage presence all at the same time, so why would I want to play guitar?"

Though definitely a ministry band, Dry Bones tends not to preach much from the stage. Rob explains, "Many people think we should talk more, but when a secular kid pays $10 for a show and gets a sermon, he feels like we just stole his money because he did not pay to hear a sermon." Chris interjects, "Most of our witnessing occurs after a show. However, we also have a mailing list consisting of people who write us or sign up after shows, and we send them a Bible study that comes out every other month. The flyer gives a band update we call 'Bone Marrow' and a ministry lesson with which kids can really relate."

Those in the New England area will be able to see Dry Bones opening for Mortal in July and possibly Sardonyx in August. Otherwise, they can be seen at numerous secular clubs in the New England area playing with groups like the Mighty Sam Black Church, Only Living Witness, and Slapshot. Concerning new recorded material, Dry Bones will be recording a few new songs with Rob this summer for a demo to be sent to record labels, but the new demo will not be available to the public. If a label signs them, their next album will come out accordingly. Otherwise, the next release will be an independent album released at the end of the summer. Until then, Dry Bones' latest demo is available for $6. People desiring to purchase the demo or to get on their mailing list can write to: Dry Bones, P.O. Box 773, Manchester NH 03105, with checks being made out to Chris Wible.

For the true fan who wants to be on the cutting edge of Christian metal, these four incredible underground bands are required listening. Each of these bands features excellent musicianship and a cutting edge style which often lacks even in many signed bands. Anyone who is tired of hearing Metallica and Queensryche clones, and wants a band that is both Christian and original, Heaven's Metal recommends these four unsigned groups as some of the best we have heard from the underground. **HM**

# Galactic Cowboys

(Continued from page 19)

King's X and everything. I went out to dinner with Ty and his wife the other night. They're still good friends. There's no bad blood there between bands. In fact, we're all much happier now. Things are just starting to get better. That's pretty much where it ends. We're not some big group, we're just individual bands that are doing their thing. We are friends. We'll support them and I'm sure they'll do the same."

**Do any of you guys earn a living at this right now?

"Well, we're trying. We're working at it. It's been difficult, but times are hard, I guess. We're hanging in there. It's not like...we sure ain't rich or anything. We're trying to make ends meet."

**What are your thoughts on this whole David Koresh ordeal?

"Well, it's just a sad thing. I mean, it's just sad when people get sucked in and are controlled by people like that. But, you know, I look at the people that were in there too. They were reading the same Bible that he was and there should've been something in there that told them, 'Hey, things aren't adding up. What he's saying here doesn't add up with what the Bible's saying.' While I pity the people that were sucked in there, you have to, I think, also be accountable for yourself. You can't be sucked in by those kind of people. It's a very tragic thing."

**If you were given a chance to speak at your high school reunion, what would you say to your class?

(Laughs) "What would I say? I'd say, 'Hey, it's good to see ya! How ya been? Missed ya!'" (more laughter)

**I knew you were going to say that. Why "SPACE IN YOUR FACE," instead of "HI HO CINEMA?"

"SPACE IN YOUR FACE. I don't know. I think we were just sitting around just thinking about titles for the next album and what-not. That just kinda popped into my head and I threw it out, just kind of like, 'I wonder what they'll think. They'll probably shoot this down.' Everybody was kinda like, 'Yeah, that's cool.' For that we were actually in the practice room when we came up with it. After we came up with a name we rose to our feet and wrote the song, which Alan had the music for. We were like, 'Hey, maybe if we yelled this over the top of it?' So there it was, we had a song!"

**It kinda reminds me of "**Pump Up The Space Suit.**"

"They were kinda both the same way. We had these jams we were working on and ended up being something we wanted to put on the album."

**You did something unusual, as far as the way you usually do things–you played at Greenbelt last year. What was that like?

"Well, it was really cool. I'd love to go back. They had just a wide variety of bands and things there that was a lot of fun. The people were real cool. It was kinda weird. It was a huge crowd and a lot of fun, a huge stage and everything. We had a blast, but I wish we could've played after the album came out, because I don't think a lot of people knew who we were at the time. It was a blast. I wouldn't mind playing again." **HM**

# BELIEVER

(Continued from page 6)

since we were not sure about our touring schedule. I do not know who said it, maybe R.E.X., but someone said that we would play. We said we wanted to play Cornerstone, 'but we will have to get back with you about it.' Next thing I know, Believer is on the Cornerstone roster. When the time came, we were not ready and had other plans, so we had to refuse their offer. They remove our name and people say, 'Believer pulled out of Cornerstone, what a bunch of jerks.'

"This year we were asked to play main stage. We wanted to play, but we were not sure where we would be in the recording studio, and the new album is far more important than Cornerstone. For a show this size, a band has to rehearse for at least a month or two. We said we would let them know, but, once again, someone put us on the roster.

"Cornerstone is only about a month away, and we are still mixing the album, which gives us no time to rehearse. Furthermore, the new album will not be out before Cornerstone, so it would be useless to play it, because people would have no clue what we were playing. The majority of the show would have to be older material, which we have not played in ages, and it would take an incredible amount of time to get the songs back in performing power.

"We really want to play Cornerstone, but we cannot. We would stink. I would much rather play Cornerstone when the new album is out, and people have heard it. We had to refuse their offer again, but since someone put us on the roster already, it looks like we are backing out. This really upsets us, because we look bad. We want them to keep us in mind for the next Cornerstone, but they probably will not, because of what has happened."

**The album was supposed to be out already. What are the delays?

"There have not really been any delays. We want the album to be great, so we are taking our time and not cutting any corners. Some sections are very intricate and have to be mixed separately. On the last album, we got vocal, guitar, drum and bass sounds, and then just let the album play, adjusting volumes. The new album is way beyond that. Each song is like a separate mix within itself. When people hear the album, they will see that the mixing definitely varies from song to song.

"People ask when the album will be done, and I say, 'I do not know. Maybe in May?' Then people go and print that the album will be out in May. When the album is not out in May, people think there are delays. We are merely taking our time to make the album great. We are not going to compromise our sound by quickly mixing the album to keep the companies from looking like idiots when the album does not come out when they say."

**Tell me about the video.

"I have not even gotten a copy of the video yet, but I have seen the master. The video consists of footage of us recording in the studio, us over in Germany, and some weird skits, like R.E.X.'s former owner, Doug Mann, coming out of the bathroom with toilet paper hanging out of his pants. The video has all kinds of different footage and sick humor like that."

**Any concluding comments?

"I hate this question. Make something up for me that sounds good. We are really excited about the new album, and we cannot wait for everyone to hear it. We love touring and meeting everyone around the country. If you are at one of our shows, feel free to come up and say, 'Hi,' because we would love to meet each and every one of you." **HM**

# What Dream Theater Sez:

L to R: Kevin Moore, John Petrucci, James LaBrie, John Myung, Mike Portnoy (Photo © Brad Hitz)

This issue our "What So And So Sez" column brings us to Dream Theater, who have been moving up the charts since their single "**Pull Me Under**" broke last Fall. Tune in as drummer Mike Portnoy tells us about his progressive band, Dream Theater.

**How did you get the hot drum sound on "IMAGES AND WORDS?"

"Uh, I don't know," laughs Mike Portnoy. "That was basically our producer, David Prader. He's a drummer himself and one of his specialties is drumming. He's really into tweaking the drums and stuff. Actually, he ended up triggering a lot of the sounds and stuff, which I'm not real crazy about. That was his doing and he sort of insisted on it. I think the drum sounds are really big, but they're also big when they're not supposed to be big. I can't complain. I'm pretty happy with the album. I like performing it in general."

**Which part of a Dream Theater song do you enjoy playing the most–the ballad portion or the rockin' part?

"Definitely the heavy parts. All the fast double bass, the metal heavy crunchin' stuff–that's where I'm coming from. The slow stuff and the simple stuff gives you a little breather, but I really like to thrash out. I'm coming more from a heavy background more than anybody else in the band. I really like the aggressive stuff."

**How does it feel to be breaking right now?

"It's definitely a dream come true. I mean, I can't believe that it's May and we're still on tour. We started in September. I never would've dreamed that we would've been touring this long. It's now been 8 months on tour and we've got about another five or six ahead of us. It's way beyond my expectations. It's really cool. We're just constantly touring, the record keeps selling and more and more people know about it. It's just great. It's everything we could've imagined."

**Tell me how Dream Theater came to be.

"Basically, about 8 years ago, back in 1985, I met John (Petrucci) and John (Myung), the guitar and bass player, at the Berkely College of Music in Boston. They went up there together and I went up there on my own and I met them up there and we pretty much put the band together the first week of school. We spent the whole year up in Berkely working, writing, just playing together and

getting to know each other. Then, after a year up there, we decided to head home and really pursue the career. We all happened to live in Long Island, New York, so we went home and joined back up with Kevin Moore, our keyboard player, who actually grew up with John and John. Basically, we put the band together back then and took it from there and through years and years of ups and downs between then and now.''

**It's interesting how most all progressive bands have lyrics that are progressive as well, as far as thought-provoking and bordering on the spiritual. Why do you think that is?

''Well, I know in the case with us: It would be stupid to put so much time and thought into the music and just do the lyrics half-{bleep}. It's important that it all makes sense together and it works together. Everybody in this band has a different approach to their writing, but for the most part, everybody wants to write something that's meaningful and definitely not cliche. Like I said, when it comes to lyrics we want to stay away from all the cliches and all the obvious roads that every band has traveled down already. It just has to do with everybody's personal ideas about lyrics and everybody takes turns in writing the lyrics.''

**Does Dream Theater have any stated goals for its art?

''With our music, we just want to constantly break down any boundaries within ourselves. We don't want to have to confine to any rulebooks or any styles that have already been conquered by some of the other bands. We want to explore different areas and incorporate all the different influences that we have personally. At the end of the day we all go home and listen to different music, so it's great that we were able to bring it into the band and incorporate it all. Those are our goals musically.

''As far as long-term goals, the fact that we've been out on tour all this time and we've been able to do videos and record records and everything and have an audience that's willing to listen to it and enjoy listening to it, as long as that can continue, that's all we could ever ask for. It's a dream come true for us.''

**Some of the lyrics here on ''IMAGES AND WORDS'' echo my beliefs concerning the spiritual realm, like: ''Once was lost but I was found...I sent the spirits tumbling down the hill, but I will hold this one on high above me still.'' (''**Surrounded**'') and ''Night awaits the lamb's arrival/the bride subsides to her survival.'' (''**Under a Glass Moon**'') What is your outlook on the spiritual world?

''Well, you're probably asking the wrong person, because I'm the least spiritual person in the band. The first lyrics you quoted–those are Kev's. I really feel that Kev has written the most spiritual lyrics in the band. He really is very inspired by religion and the spirit and things like that, so I think those influences really reflect in his lyrics. The second one that you quoted was John Petrucci's lyrics. He usually writes from more of a fictional background or a poetic background, so I think he was just playing with those words for poetic value. I think the entire song, ''**Under a Glass Moon**'' is almost fictional. It's about idolizing the moon and people that really do stuff like that. I don't know.''

*"The fact that you can affect somebody's life is pretty incredible."*

**How does it feel for you to support as a drummer lyrics that are spiritual?

''Well, everything that's written in this band is coming from the band and is generally something that we all feel. That's the one good thing and one bad thing about this band: everyone's got an equal say and an equal opportunity to include themselves in the writing and anything else to do with the band. It's great, because everybody's able to contribute musically and lyrically. The bad thing is: that usually everything has to go through everyone else's approval before it's put out or anything like that. It can create a lot of arguments. That's one of the things about working in a band, especially in a band like this, where there's five people that are all creatively involved. Everybody's gotta give and take a little bit and make compromises.''

**Who do you think that Jesus Christ is?

''Whoa, uh, this is a question for Kev,'' laughs Mike. ''The song '**Pull Me Under**' is loosely based on the life of Jesus Christ, as well as loosely based on Shakespeare's 'Hamlet.' It sort of combines the two stories. He's got a pretty strong outlook on that question. I tend to go with the general consensus that He is God or was God or whatever. I'm not a very religious person, but I do believe in God and I believe in Jesus Christ. To be honest, I've never been a very religious person, so that's another question that I couldn't answer from the bottom of my heart.''

**What are your reasons for ''not being a religious person?''

''I don't know. I believe in what I believe and I don't like being preached to and having to believe in what a man believes in. Not that I disagree with what religion has to offer, but I like to get on with my life and take the road that I take. Like I said, 'You're asking the wrong person.'''

**One of the things I do with Heaven's Metal...It's a magazine that covers predominantly the Christian music realm, but I also interview other bands that don't necessarily fit into that realm, just to kind of see where they're coming from and to kind of get some feedback going both ways to kind of share philosophies and what-not.

''I'm sure you could strike an interesting conversation with Kevin. He's got a strong outlook on that kind of stuff.''

**What kind of response do you get from your fans concerning your lyrics?

''Generally, they all really appreciate them. I think they appreciate the fact that they're not typically written with cliches and stuff. Most people over-analyze 'em, even more than they're supposed to. A lot of people really dig into the lyrics and the music. Our fans seem to be the type of fans that are very devoted and very obssesive. They really dig into the music and the lyrics and tear it apart and analyze it and memorize them. The fans seem to really appreciate where we're coming from. Where we go we're finding that people are getting what we're doing, which is good, because some bands like us can go over some people's heads. It's really cool to see that people have taken the time to dig into this music, because it does take a lot of listening to really get it. The audience seems to be getting it.''

**What's been the highlight of your last few months of touring?

''Well, the fact that we're playing bigger places is really cool, but as far as a highlight goes, we just got back from Europe. Surely that was a highlight of the tour, playing in a lot of different countries and stuff like that. Going over there and playing a show in Holland or Italy, where you have thousands of people and it's a sold-out show and you're in the middle of nowhere. It's pretty incredible.''

**How do you feel about touring with the Galactic Cowboys?

''It's great. I think it's a great bill. I think those guys are a great band to be out with

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*All entries will be received at the Notebored/Pakaderm booth at the festivals.

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us. I think the music is really compatible. As far as personalities, we get along great with them. We have a great time. I think it's a great match-up. I think our audience will really appreciate them and vice-versa. I think it's really a good bill. I look forward to being out with them all summer. Plus it's great, because they're gonna help us out with our background vocals. Tonight we're going to do a live broadcast and they're gonna come out and do some back-ups for us.''

**Getting back to Jesus Christ and His claims, have you ever gotten into a dialogue with somebody about the claims that He made about His life; you know, being God in the flesh and the Only Way to the Father? A lot of people take those claims to be claims over their own lives, you know, as far as individually. ''If God's Who He says He is, then I basically willingly become His servant or bondslave.'' I can see being turned off to mass religions, but how does that fit into your philosophy about your personal relationship with God or feelings about Him?

''Well, I personally believe in God. Actually, every night when we get on the tour bus and, before I fall asleep, I get into my bunk and I thank Him. I pray to God for helping make my dreams come true with the band and everything. I believe that there's always that guiding force looking over us, helping us achieve what we've worked so hard for. So, I appreciate that.''

**That's real cool. Do you think that some of your lyrics could possibly serve a purpose, like make people think about God?

''I think so, yeah. Actually, a lot of people come to the shows and tell us about how our lyrics have changed their lives and stuff. We've met some people that were on the verge of suicide. We met one person that was on the verge of suicide and the song '**Another Day**' helped him be strong and carry on and live another day. I think all the lyrics on our album really are trying to make people take negative situations that constantly confront us in this world and taking those situations and make people look them straight in the eye and become stronger for that and try to be as optimistic as possible, even in the face of desperate situations. I think a lot of people are getting that.

''The song '**Another Day**' is about somebody who's dying, but has to be strong and carry on. Actually, the scenerio from the song is about a father-son relationship, where the father has a disease or some sort of incurable sickness and, at first, the father tells his son of this ailment and the son loses it and starts crying and is not strong enough to be able to handle it and his father helps him face up to it and find the strength to live with it. Later on in the song, the tables turn and the father is on his deathbed or whatever in the hospital and the son is having to make his father find the strength to carry on and to live another day. That's one scenerio from one set of lyrics that really shows how the lyrics are trying to show people dealing with problems and coping and trying to be as strong as possible. I think people get it, ya know. A lot of people have told us that our lyrics mean a lot to them and changed their lives and stuff. When somebody says something like that to you, that makes it all worth it, the fact that you can affect somebody's life is pretty incredible.''

**That was going to be my next question--''How does it make you feel?''

''It's just incredible. It's the biggest reward we can get, because it's actually meaning something to somebody. That's the whole reason we're an artist, is to try to do something that not only pleases us, but that somebody else can get some enjoyment or get something out of. So, when somebody does appreciate something to that level then it makes it all worth it. It's a great reward.''

**That's cool, especially in a day when there's still bands out there doing cliche-type lyrics, where they seem not to take responsibility for their lyrics; like a ''go kill yourself'' type song; and then somebody goes and does it and they're like, ''Well, it's not my fault.''

''That's irresponsible, because writers have a responsibility to their listener, to be aware of what they're writing, because sometimes it's very influential.''

**It's really cool to see a band be aware of that responsibility and take that. I really appreciate you guys doing that.

''Thank you.''

**What are your feelings about bands that are in the Christian heavy metal realm, like a Stryper?

''I think it's cool. I think any band should be able to say whatever they want. It should be done responsibly. A band like Stryper, or any other Christian rock band or whatever, I think it's great because they are writing about what they believe in--I wouldn't say preaching. If that can have the effect like I was just talking about, where it really effects somebody and makes 'em think and turns their life around--that's great. I think everybody has the right to write about what they believe in. I think it's cool that bands can come out and do that.'' **HM**

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# METAL TRACKS

Our top story this issue is the dissolution of one of the most happening bands in the Christian music scene– **The Crucified**. What?!? The Crucified broke up? What's the deal? Here's drummer **Jim Chaffin** to tell us about it:

"About two years ago I was convicted about stopping the band for our spiritual health," says Jim. "I made a decision to do so and told everybody just that, and then we decided to go ahead and finish the summer tour that we had. By the time we got back, that conviction had kinda been put on the shelf and I was like, 'Well, you know, we've got a lot of good things going. We'll just keep it going.' Basically, it went on like that for two years, knowing that, you know...sometimes things seemed really good, but deep down I knew that things weren't right. We had talks every couple of months and stuff about how we needed time with the Lord and what was wrong. We were all, 'Yeah, okay, sure,' but it was like having a mountaintop experience, like when you go to camp and get all stoked, and then a couple weeks later it's gone. It's just been going on like that for a while.

"One scary thing that Jeff was telling me was that, basically, after that point the band became our conscience. We were doing things in fear of the band itself. Our motivation was, 'I don't want to do that, because that might hurt the band,' and also, 'I might get kicked out of the band if I do this or that.' It wasn't, 'this will hurt you,' or 'No, that's a sin, I shouldn't do that.' It was, 'This might hurt the band.' I knew this was going on, but I didn't stop it. That's because I was so wrapped up in the band and the whole business end of it. I wanted to keep it going.

"I received all the pats on the back, 'It was a really good show,' and about how great we were and how things were going. The Lord was using us and things were happening, but He was using us in spite of us. The vessells weren't clean. They weren't fully given over to Him, you know. He was honoring His Word. When Mark spoke His Word from the stage and stuff, that was awesome, but He wanted us.

"Then things happened with Greg. He fell. Actually, the consequences of the sin that was already happening came about. That particular fruit of that sin isn't acceptable in the Christian market. We said, 'Well, Greg, you should leave the band.' All the while knowing that this stuff is going on, (yet) the fruit had never been born of it. We talked and it wasn't like Greg screwed up and we were all right. Because Greg messed up it showed us that we didn't really care enough for each other spiritually to stop what we were doing and help one another spiritually. It was like 'anything for the band.' You know, 'Keep going! C'mon bro, just suck it up and keep going. Don't give in.' Instead of trying to restore and heal.

"I can say that, of course, after what happened to Greg, we talked about it and we all pretty much agreed that the band should be stopped. I was reminded by the brothers and sisters at my church about the conviction that the Lord had given me a long time ago. So, basically, as much as I want to keep going on, we all knew that this was right. We were fooling ourselves and we were fooling a lot of people, but we weren't fooling the Lord. The worst part was fooling ourselves, so we had to put an end to it.

"As far as playing in other bands and stuff, I did the last thing I'll do for a while with **The Prayer Chain** last weekend. As far as Jeff and Mark go, I don't know what they're going to do, but The Crucified is pretty much over. Unless the Lord wants to restore it and raise it up, it's dead. The neat thing, I think, and the ironic thing is that we're finally doing what the verse that we use for our name means. (Galatians 2:20) We're crucifying ourselves with Christ. So, we want to be in a band and stuff, but we're putting what He desires first. We're doing what He wants us to do, as opposed to what we want to do and try to carry Him along."

**Very profound. I think it's a much needed thing to be said. Anytime you have a servant that's obedient, especially in the face of adversity, it's going to be a testimony and, regardless of whether you deserve it or not, God's going to use this testimony to get other people, including myself and you, when you read it, the testimony of this obedience or this decision to walk in obedience will confront everyone who reads it about areas in their own life to simply be obedient to the Lord.

"I hope so. I know that we're just like every other band out there. I just know I've spent 9 years of my life... I want to do a good, godly thing, go out and serve...see some fruit. So, it already has borne fruit. I'm not walking around telling everybody, but obviously bands that are close to us are curious and we tell 'em from our hearts. 'That's cool.' We praise God for that.

"We had more stuff going on than I even know of. It's funny, because some of the people have called me who don't understand why. 'Why didn't you go on through the summer?' I'd love to go out and play all those shows and stuff, because it's fun. I know that whatever we put out or is said that there'll be people who get ministered to, and I'm happy for that."

Please continue to pray for Mark, Jim, Greg and Jeff.

**Bride** has been signed by European metal giant Music For The Nations for distribution in Europe beginning this month.

The company will also be promoting Bride's singles to European radio stations. Bride was recently honored by SESAC as Songwriters of the Year at the organization's annual GMA reception. Last year's winner, Margaret Becker, presented this award to the band. Bride's acceptance and a short interview were featured on Nashville's News Channel 4 that evening.

Did you know that vocalist **Dale Thompson** recently sang background vocals on "Great God," a song on Carman's next project? The song was produced by Brown Bannister and Chris Harris. Look out, Adult Contemporary listeners, Dale Thompson is coming!

The new album by **Tamplin** will come out in September. Did you know that he's written songs for Cheap Trick and Heart? Or, that he's written songs for the movie soundtracks of Jean-Claude Van Damme's film "Lionheart" and Don Johnson's "Harley Davidson and the Marlboro Man?" Ken's new band consists of: **David Raven** on drums, **Robert Kent** on bass and **Scott Van Zen** on guitar.

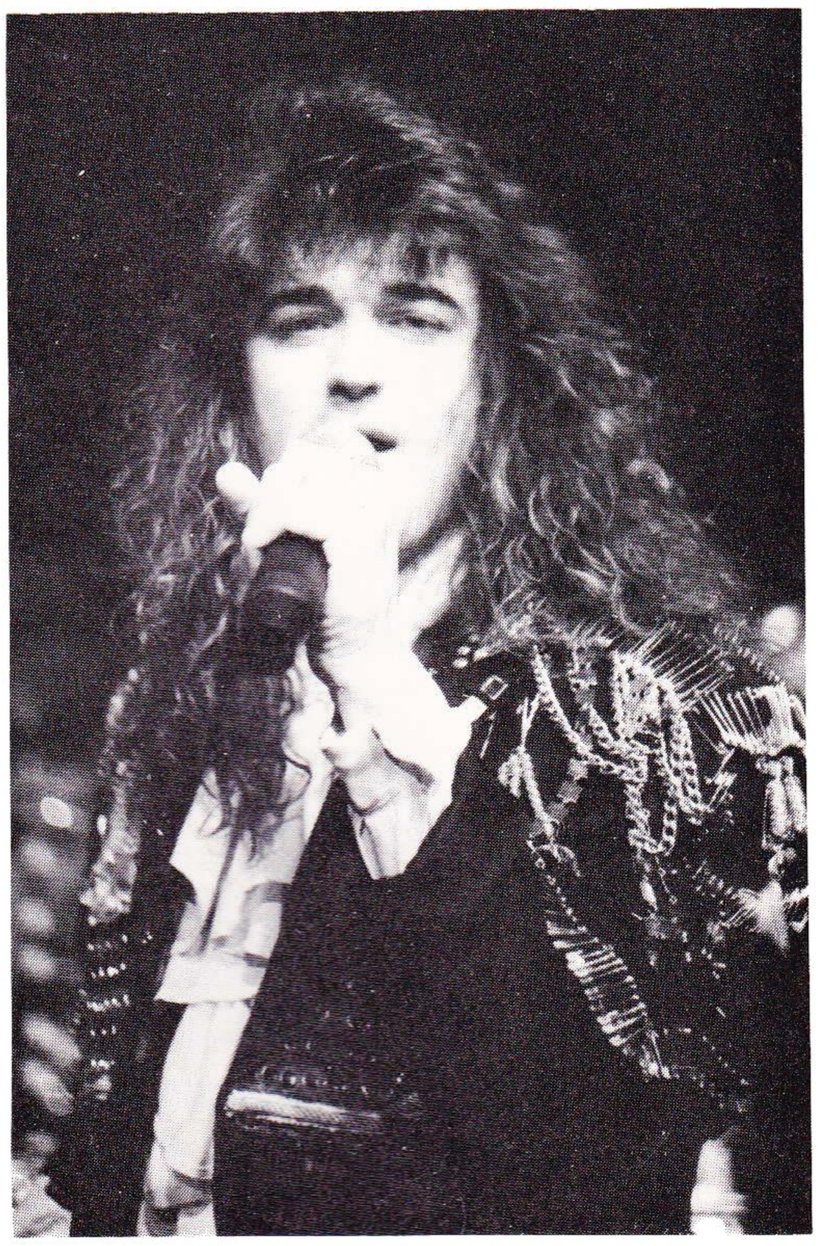
Upon announcing his signing with Benson, Ken said, "In the past, I have had a substantial amount of success with my old band, Shout, which was distributed by Benson. I feel that we share the same vision of bringing the Gospel of Jesus Christ to the world. I look forward to working as a team with both the executives at Benson and their hands-on sales team. Working cooperatively, I believe we will be an unstoppable force. It is my sincere hope that kids can point their unsaved friends to this album and not be ashamed of either the message or the level of musicianship."

Also announcing a signing to Benson is former **Stryper** vocalist **Michael Sweet**. It's ironic that Michael is back with Benson again (who used to distribute Stryper into the Christian market). Benson dropped Stryper from its distribution "due to the lyrical content and the band's direction at the time."

"I made some wrong decisions," says Michael. "I did some things I wish I hadn't done. I reached a point where I thought God couldn't use me or my music anymore and then God gave me this Scripture: 'Brothers, I do not consider myself yet to have taken hold of it. But one thing I do: Forgetting what is behind and straining toward what is ahead, I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus.'" (Philippians 3:13-14)

"I've learned from my mistakes and I'm so thankful our God is a faithful and patient God. He never leaves us, we only leave Him. I know He's given me a second chance and that blows me away. His grace is so unbelievable."

Rendy Lovelady, who has worked with rock acts Motley Crue, Bon Jovi and Van Halen, will handle management for Michael. Concert booking will be handled through Creative Artists Agency agent John Huie.



Look for Michael's debut album to hit sometime around January or February '94. Both Michael and brother **Robert** did interviews for the Heaven's Metal Video Magazine, which should be out when this issue hits the streets. Check it out, it's got videos of "**Lady**" (never before broadcast in the U.S.) and "**Two Time Woman**."

**Deliverance** is set to go into the studio soon to record its fifth studio album for Intense Records.

For those who don't know, **Saint**, **Messiah Prophet**, **Philadelphia**, and **First Strike** are all in the "Where are they now category," because they're neither signed nor contacting us concerning publicity, etc.

Wonderland has released a rare album, which features mega-dance remixes, including the "leather mix" of "**Victory Dance**" by **Jet Circus** and the "cybernetic remix" of "**Babylon USA**" by **Under Midnight**. Our Swedish metal fan and writer, Dave Muttillo, tells us that Jet Circus has been recording new material for its new album. Who knows when we'll see it here.

Keyboardist **Greg Shultz** (Joshua, Driver) has released another fine new age/contemplative keyboard album on his own Hungry Cow Records. It's called "BRANCHES OF PALM TREES." For ordering info, write: PO Box 1623, Yucaipa CA 92399.

R.E.X. is having a tent at the Cornerstone Festival, where they will house performances by **Killed By Cain**, **Hot Pink Turtle**, **Living Sacrifice**, **Brainchild**, **Circle of Dust** and some surprises.

One of the parties to be found at the R.E.X. tent will be the "**METAMORPHOSIS**" release party. This album features all the remixes of Brainchild, Circle of Dust and Living Sacrifice, which **Scott Albert** remixed.

Living Sacrifice is about to start a 20-plus city summer tour. The band toured last summer in nearly 25 cities and came home with both spiritual and financial success--proof that a Christian metal band can go on the road and support themselves.

Hot Pink Turtle is preparing to enter the studio straight from Cornerstone to record their debut album, "**TICKLEWIGGLEJIGGLEPICKLE**." Look for it in the Fall.

Wonderland popster **Keoni** is opening several dates for **Whitecross** as they finish up their Spring tour.

Cross Rhythms Magazine from England reports that **Seventh Angel** have called it quits. There is no word yet if any other bands or projects may emerge from this.

**Billy Heller** is no longer riffing for **Fighter**, as **Bobby MacNeil** has taken his place. Bobby's credentials include studying under Mr. Big's Paul Gilbert and graduating from G.I.T. Billy Heller has been doing some guitar work for **Scott Wenzel**'s solo project, plus he is rumored to be resurfacing in a harder edge band soon. Also, be on the look out for **Amy Wolter**'s solo album too!

**Betrayal**'s new album will be called "**THE PASSING**." **Marcus Colon** describes it as being much more mature than "**RESISTANCE BY DEATH**" and having "the fury of bands such as Pantera and Megadeth, but with the same strong speed thrash base. It's got something to please everyone!" Early word is that it includes vocal harmonies, grooves, strong hooks and some killer jazz influences. Lyrically, it continues to center on exposing satanism and its hidden prominence in society, but proves to be politically correct in touching on issues such as racism, child abuse and politics. Produced by Gordon Shumway, we should see it late

# MIKE LEE

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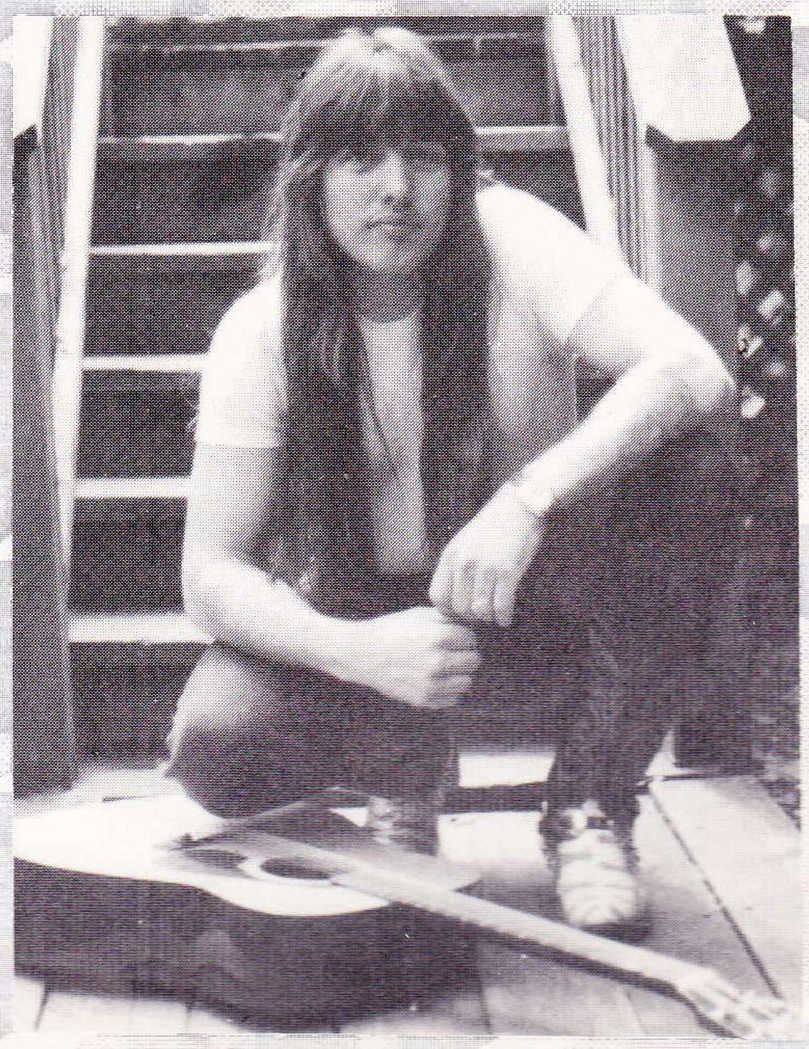

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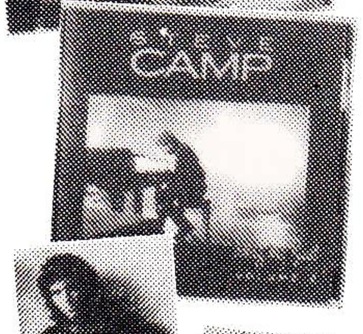

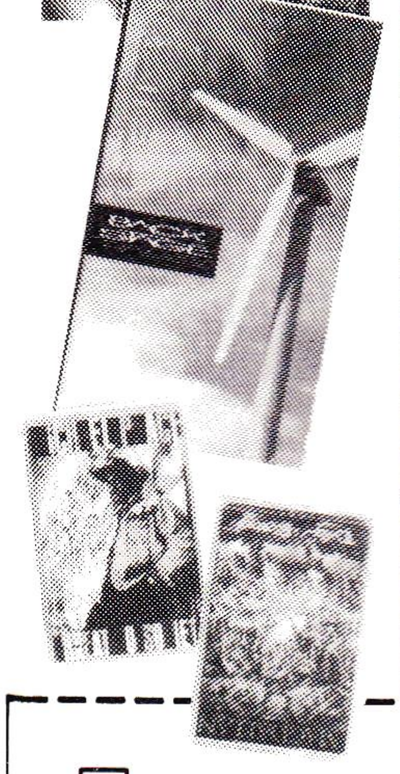





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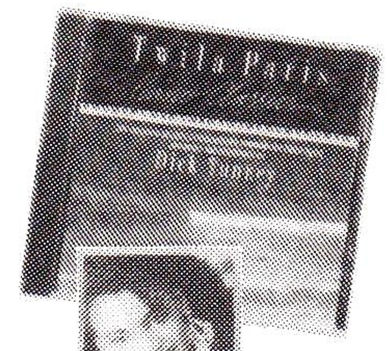

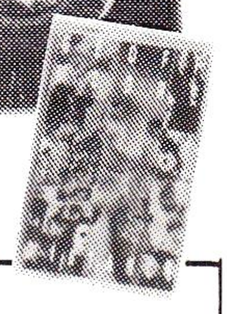

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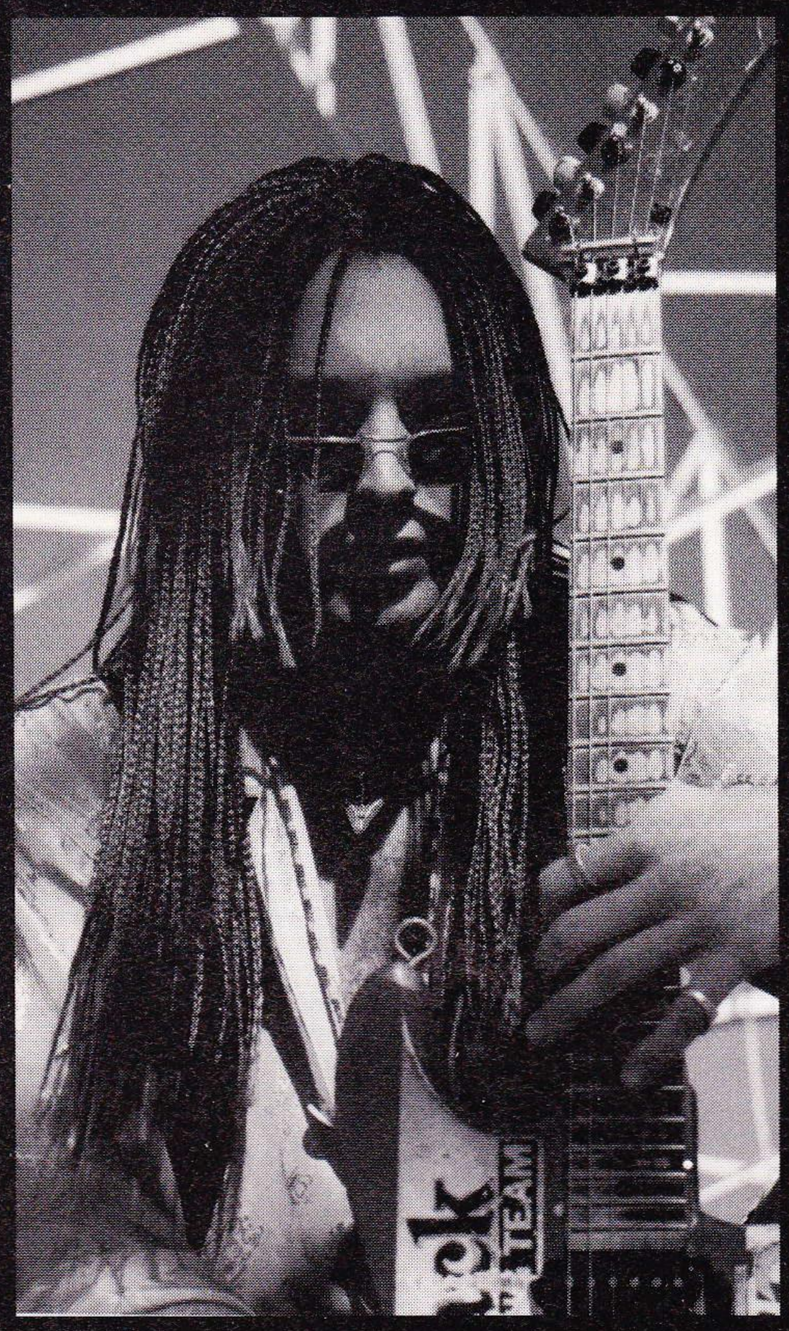

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this month.

At the beginning of June Betrayal is scheduled to head off to God's Pleasure Thrash Festival in Holland, appearing with **Decision-D**, **Veni Domine** and **Mortification**.

Several Christian guitarists are making their mark in the real world on the Guitarist Network Compilation CD. There's 13 guitarists represented here, offering some acoustic and (mostly) electric songs that really kill. This is classic neo-classical stuff with no vocals, so most guitar fans will love it. Some of the guitarists are: **Craig Erickson**, with "**Countdown City**," and **Jeff Scheetz** with "**Space Madness**." For more information on this release, write: Guitarist Network, PO Box 32776, Kansas City MO 64111.

Jeff Scheetz was voted "Best Guitarist" in Kansas City for the fourth straight year in the annual "Reader's Poll" in local music magazine Banzai. Jeff is still performing clinics for Yamaha Guitars and playing with his band around the country.

Craig Erickson wrote the music for 10 of the songs on the new **Glenn Hughes** "**Blues**" album. He also just recorded another album, called "**RUSSELL, ERICKSON, AND PARKER SAN FRANCISCO BLUES SUMMIT - VOL. I.**"

**Ordained Fate** has been working on new material. "**Throne of the Beast**" talks about complacency in our walks. "**Beyond Me**" is about our extreme measure of self-centeredness, which blocks our vision. For those interested in Ordained Fate merchandise, write: PO Box 923, Zion IL 60099.

**REZ** is back in the studio working hard on their next release, slated for September release. Rumor has it that rocker Roy Montroy wrote most of the tunes, so it should be smokin!

DGC sent out a press release with the **Galactic Cowboys** pre-release cassette, which had band quotes about the lyrics on the album. Check 'em out:

**Space in Your Face**: "It was just a guitar riff," says drummer Alan Doss. "It kind of happened right at the end of pre-production. Monty had already come up with the name of the record, and we thought, 'Man, we should do something with that, and incorporate the title of the record.'"

"On the first album, we had a lot of little short things that we threw in," says guitarist Dane Sonnier. "We really hadn't done that on this one."

**You Make Me Smile**: "It's about the frustrations of relationships, but they're still good at the end," says bassist Monty Colvin. "If you've got a good one, it's worth the pain that you go through."

**I Do What I Do**: "It's about anything in your life where people say, 'You can't do this,' or 'You better not do this,'" relates Monty. 'We do what we do, and if you don't like it, sorry.'"

"I think it came out of a slight frustration at one point with people trying to put us and our music into some kind of category, and people saying, 'You can do this, you can do that, why don't you try that?' This is an explanation of what we are," says vocalist Ben Huggins.

**Circles In The Fields**: "I saw a thing on '20/20' one night about how they didn't know the origins of these perfect patterns cut into the fields," says Monty. "It was a mystery at the time, and I guess it still is. They haven't given me a good answer to where they come from."

"That song was written before they figured out it was a couple of guys out there with two-by-fours," says Ben. "I think it's a couple of artists out there."

"They're too perfect to be a joke," says Monty. "They've said that kids have gone out there when they were drunk and made these things, but there's no way. They've had the scientists checking this stuff out, and they've proven that it's a little more than that. We're saying in the song that it could be any number of things."

**If I Were A Killer**: "The song centers around relativism," says Ben, "that people can change reality to whatever they want to, if it's convenient for them. It's about how, in our society, you can change things upon a whim--whatever the popular opinion is at the time is what's cool and what's right or what is true."

**Blind**: "Originally," says Monty, "I wrote it about a particular person I'd had a bad experience with. As time went on, I found it could apply to any number of people and any number of things. It's mainly about deception--being deceived by other people. You think they're on way, and over the course of the relationship, things keep occurring that tell you that things aren't right. It's about getting burned, and saying, 'How could I have been so stupid? Couldn't I see this coming?'"

"You could probably relate it to any bad experience," says Ben. "Hindsight is 20/20, and while you're involved in a certain situation that may be hazardous to your own health, you're pretty much blind to it."

**No Problems**: "It's kind of a view on poverty," says Ben. "Looking at the people who are a lot worse off than you are. No matter how big the problems you have are, there's always someone who has more problems than you. So, when it comes down to it, you really have no problems."

"You look at the lives of the homeless, for instance," says Alan, "and then you look at your life, maybe this speeding ticket you got. Our problems don't really compare to those of the really unfortunate."

"That was one of the real band efforts," adds Monty. "Alan wrote most of the music, brought in most of the parts on it."

**About Mrs. Leslie**: "Actually," says Alan, "the idea came from an old TV Guide--there's an old movie called 'About Mrs. Leslie.' A long time ago, I think we even had that on the list of possible band names; we thought that was a cool phrase. Ben took over, and wrote a story about this fictitious woman--a lady who's proper on the surface, but deep down she's a weird, wicked woman."

"She's a very eccentric English woman," says Dane. "The song tells a story--she has an underlying secret."

"We actually wrote the song two years ago," adds Ben. "It's coming out at a weird time, after all this stuff going on with the Royal Family. Is that prophetic, or what?"

**Where Are You Now?**: "It's got a lot to do with the same emotion that's in 'My School,'" says Dane.

"For some reason," says Monty, "I think about the past a lot, and I think about people that I haven't seen in years. I always think, 'Man, there are these people, I wish I could get ahold of them, if I knew where they were.' I lost track of so many people I was really close to at one time."

The Galactic Cowboys have recently filmed a video for "**If I Were A Killer**."

**Dakoda** has had to change their name due to a legal hassle. They will now be called **Dakoda Motor Co.**

**Mike Lee** predicts that we'll find his new material "unpredictable."

**Asight Unseen** will be at the Inner Seeds Festival. Singer **Crystal Lewis** joined the band on stage at a Club Post Nuclear concert in Laguna Beach recently.

A couple of lesser-known fests going on this summer are: Sonshine (July 9-10) in Wilmar, Minnesota; Lovefest (July 24) in Lincoln, Nebraska; Alive (August 11-14) in Canton, Ohio; Metalquest (August 27-29) in Casper, Wyoming; and Kingdom Bound (August 26-28) in Darien Lake, New York.

Here's the official news on the changes at Frontline Music Group: "In an effort to respond to recent changes in the marketplace and a change in corporate goals, Frontline Records has made the decision to restructure its company. The company will down-size its staff, reduce its artist roster and focus on being the cutting edge (metal & alternative) label it once was known as. The distribution company that was once called FMG, will have a new name and still use Spring Arbor as its distribution fulfillment.

The new two-man band **Seraiah** (made up of guitarist **Quinton Gibson** and

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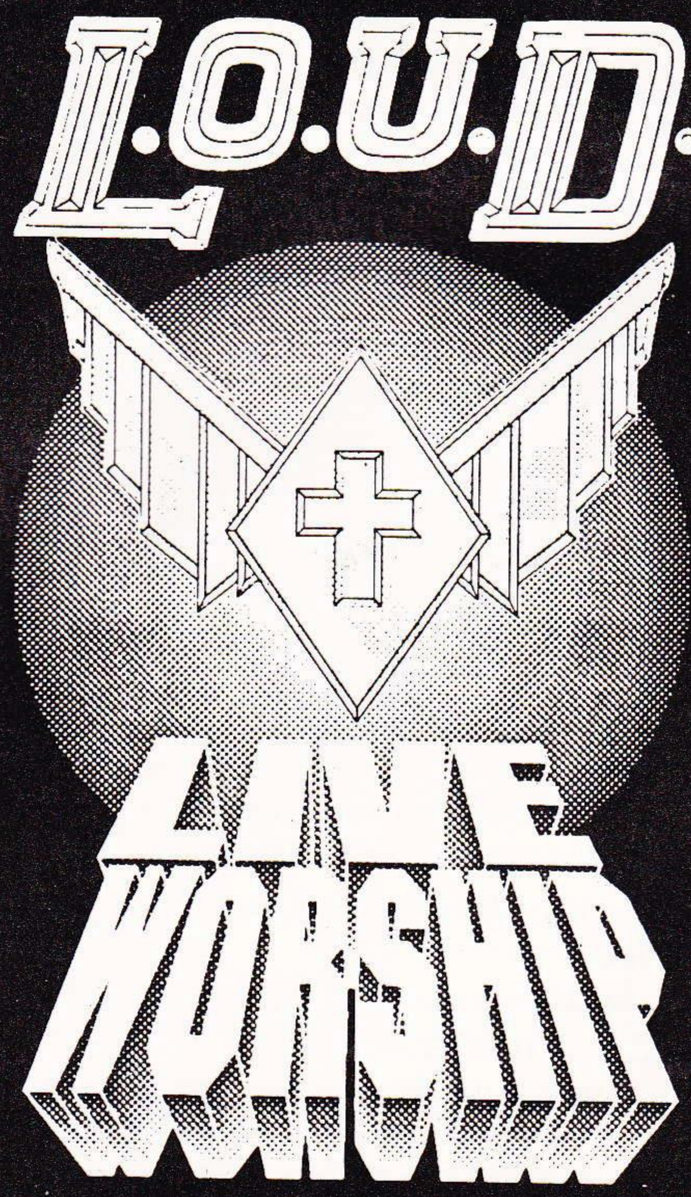


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- Winners of the Kingdom Bound 1991 "National" Star Song Talent Search
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- Since becoming Christians, has appeared with Mylon & Broken Heart, Degarmo & Key, Holy Soldier, Sacred Warrior, Rachel Rachel, Bride, Guardian, and many more.
- Ranked 5th best in the nation as new unsigned band (Heaven's Metal Magazine).
- 1991 top 10 most requested album in Belgium.

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vocalist Brad Beckey) signed a management agreement with Nancy Reece of carpe diem artist management int'l. The third record should be out by press time of this issue. Entitled "MY GENERATION," the musical direction takes a further turn toward the rock/pop sound in the vein of Whiteheart and Newsboys.

**Ulf Christiansson** has a new solo album finished--reports a German subscriber. He and bassist **Peter Carlsohn** were in Nashville during GMA Week talking to record companies.

The Inner Seeds Festival in Atlanta has booked **Fourth Estate**, **The Prayer Chain** and **Deliverance**.

**Red Sea** is the name of **Robin Kyle**'s new band. A debut album tentatively titled "BLOOD" will be out on Patriot Records. The band goes into the studio this month to record it. Patriot Records will be doing videos for both Red Sea and **Neon Cross**. An advance tape of two Neon Cross songs came across my desk recently (which I've been playing on the Heaven's Metal Hotline, by the way), which sports a modern, aggressive sound for the band. Vocally, **David Reeves** is now sounding very melodic and pleasant--without out losing any of his power.

**Bernadette Keaggy**, wife of **Phil**, authored a book on Sparrow Press called A Deeper Shade of Grace, which chronicles the Keaggy's grief and search for a deeper understanding of what faith means in times of suffering. As a couple, they've lost five children through miscarriage and early birth, as well as had three healthy children.

**Peter Furler** of **The Newsboys** has beefed up his drum cage, which now allows him to stand and play while his drumset turns him in a 360 degree circle.

**LoveWar** is going into Pakaderm Studios to record a debut album.

New additions to Cornerstone are: **Fear Not**, **Guardian**, **The Prayer Chain** and the 12 "New Talent Stage" bands: **20/20 Blind**, **Ragman, Lost Tribe, 6 Feet Deep, Love Coma, The Return, Chris Stacy & The Strangers, Black Cherry Soda, Farewell To Juliet, Say-So, Sometime Sunday**, and **The Sanctified Glory Mountain Revival Family Band**.

**Doxology** are an Australian power metal band trying to form. At the moment they lack a bassist, lead/rhythm guitarist and drummer. For more info, write: Leigh Crow, PO Box 1390, East Doncaster, 3109, Australia.

A.R.T. Records are releasing "MOURNFUL," the new release by gothic doomers **Pale Horse**.

**Blenderhead** is a band that supposedly out-angers Henry Rollins, out-pummels White Zombie and is a Christian band from the Pacific Northwest.

Gospel Metal Magazine is no more, but you can still purchase back issues at $1.50 a pop, or $15 for the whole set. Write for info: 2426 E. La Palma, Anaheim CA 92806.

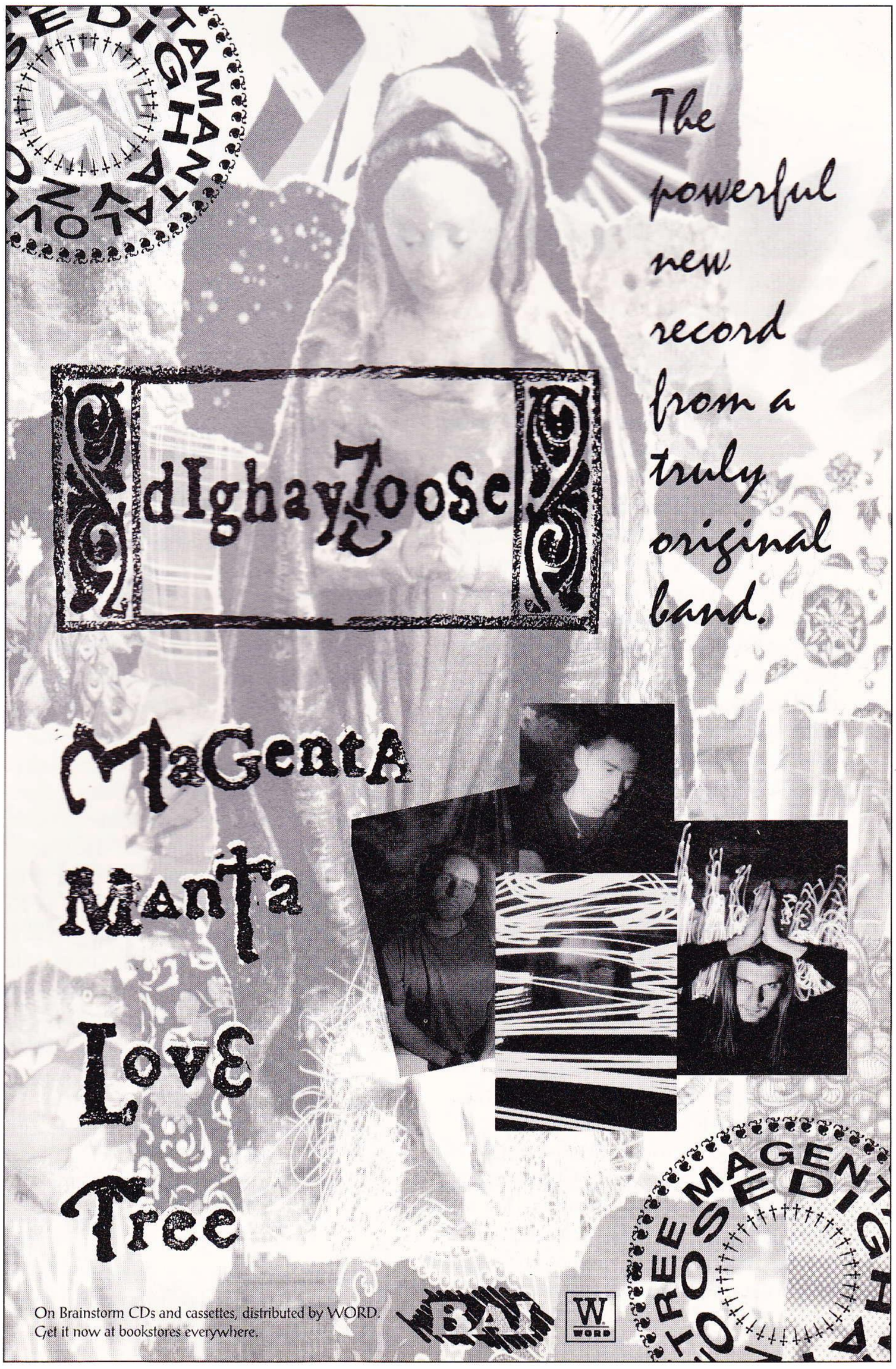
Amethyst has moved to: Mark Allen, 223 Avenue G, Apt. #3, Denton TX 76201-5431.

**Sheila** and **Frankie Bratcher** of **L.O.U.D.** announce the birth of their baby boy Ryan Taylend on April 12, 1993. Ex-**Sacred Warrior** drummer **Tony Velazquez** may play on the band's upcoming live worship album, being recorded August 8th. The band has also just added Darrell Grosch on rhythm guitar and keyboards. "I've Got A God" is the band's new single, which is being released on a promotional album by Star Song (as part of a "Star Search" contest), which is going out to over 800 radio stations. Call in and request it.

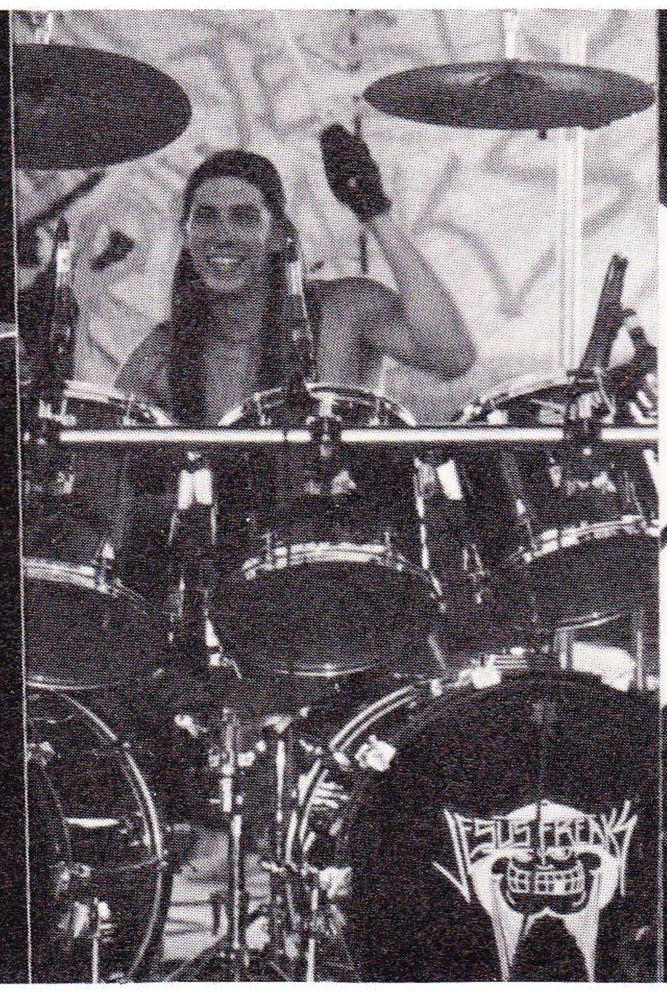
**Ragman** is putting together new songs for an upcoming release.

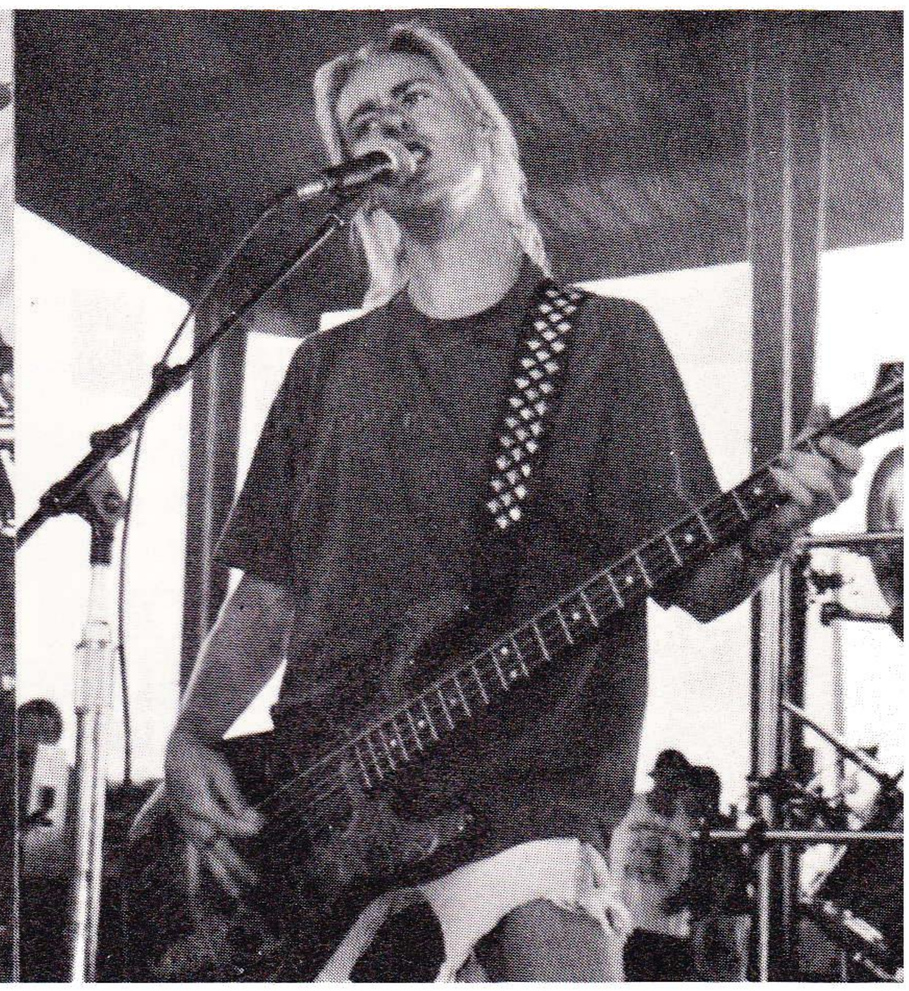
For those interested in getting their music heard in "the real world," here are a couple of opportunities: The 4th Annual Mid-America Music Conference in Detroit, Michigan will host many a showcase and seminar about the music biz. It's happening between November 3rd to November 7th. For more info, call (313) 558-9945. Another great opportunity is "Soundcheck - The Ticketmaster Yamaha Music Showcase," which will award the winner their choice of either $25,000 in cash or an equal value of Yamaha musical/pro audio equipment. For more info, call 1-800-451-ROCK.

**HM**

# CONCERT REVIEWS





## JESUS FREAKS

Ministry. Witnessing. Evangelism. Preaching. Whatever you want to call it, Jesus Freaks spent a greater proportion of their stage time doing it than any other metal band I've seen. It may be easy to do that when you're playing in a church, but this was in a secular club, with the great majority of the crowd as non-Christian as they come. That didn't deter the guys from being bold for Christ in a major way. In fact, the band has a policy that, if you don't minister, you don't play. And ministry doesn't mean a simple "God loves you" or "We're a Christian band and we rock for Jesus." It means presenting the Gospel. No passing comments here, folks. In between most songs they stopped the show and preached. Wow! Because of this abnormal show, this review will be somewhat abnormal as well. I'm going to mostly give excerpts of the preaching, because it was by far the most important part. And hey, the music was groovin' and thrashin'!

After the opening instrumental, bassist/vocalist Eric Peterson left no doubt in the audience's mind what the band was all about. After a few more songs, including "**Religion**" and "**Mourning By Night**" off their debut EP, guitarist Zack Charette started the hardcore preaching by saying: "How many of you guys believe in Hell? You should, because I do...We're out traveling on this tour to preach the good news of Jesus Christ, the promise of eternal life. If you don't know Him, you must repent and turn from your sins and get saved, so you can go to Heaven." Oh, what a small taste of things to come!

After "**D.U.I.**" Eric said, "We're not coming here to talk about religion; we're coming here to talk about Jesus Christ. We're coming here to talk about the Word of God, which is the Bible. It described the life of Jesus hundreds of years before He came to this earth, before He died on a cross for all of us and before He rose again on the third day. We're not saying that you have to do things to get saved. We're saying that Jesus Christ is real. He's giving you a chance to choose Him or go to Hell. We've got to make a choice sooner or later, because when you die, the choice is made for you. When you're saved, Jesus isn't going to smash you every time you sin. He'll say, 'Man, I love you.' His grace will cover us every time we sin. We've all made a choice for Him, and He has blessed our lives so much He's given us so much joy. He's given us true life and true happiness. And you don't know what that is until you've tried Jesus Christ."

Drummer Lance Hahn then got out from behind his drum cage (which took up most of the stage!), came up to one of the front microphones, and spoke. He did this several more times during the show. His first message was this: "We're not preaching the things you're seeing on TV, like the televangelist saying, 'Send me your money.' That's religion. Religion is like, 'you go to church and read the Bible, and you're a Christian.' That doesn't cut it, man. There are only two reasons to go to church. One, you're hanging out with other believers, and the other reason is that somebody can teach you. Why do we read the Bible? Because we find out the things God has to say. Is it going to save you? No! We're not here trying to cram religion down your throat. Death is guaranteed. You cannot escape. And you guys know what that's like. You guys know that you've laid awake at night, the party's over, you're hanging out, your friends are gone. And you're saying, 'Alright, what's my life counted for? Why are we even here? What's the point?' The party always ends. You always come down. I tell you what, man, with Jesus you never come down. Does it make our life all pansy and fun? No--we've got problems."

Someone from the audience then asked if all you needed was to be straight-edge. Lance responded, "You bring up a good point. Straight-edge: these guys are standing up for something that's real. Yeah, that's good, but no, that's not enough. Because what we're talking about is Jesus Christ. A lot of straight-edgers are cool, they have a killer lifestyle, but what's up with Jesus? They don't really care about Jesus. Hey, I may be bumming you guys out, but you gotta admit: This is better than hanging at home and watching TV!

"Jesus said, 'I am God.' So, we have three options: He's either a liar, and He knew exactly what He was talking about and lied to you; or He's a lunatic--He was a psychotic person, because He was talking some big stuff; or He was Who He said He was.

Think about that as we play the next song."

The non-Christian crowd, by this time, was divided into those who ridiculed/walked away and those who just stood and listened and sometimes asked questions. The Holy Spirit was at work! After that long break, the band kicked into the crowd favorite–"**Hypocrite**." But, before the crowd could work up a sweat by moshing to another song, the band again stopped, and Zack's intense preaching took over and left the crowd stunned:

"Hey man, I'm gonna tell you guys what we're all about–the nitty gritty, the black and white. We're all about Jesus. I want you to know that you need to be saved, you need to be born again. You need to know what the Truth is all about–Jesus Christ. That's what it's all about. We need to repent. We need to come to the realization that you're gonna face God–that you're gonna die. You're gonna be in that grave one of these days. After the grave, you're gonna stand before the Almighty God. Judgement. It's called Judgement. Everything you did you're gonna be judged for. It's a very serious thing.

"So hey, man, the reason why I'm preaching so hard tonight is because you've gotta know and you've gotta wake up and find out what it's really all about. You may think I'm full of garbage, the way I talked, the hardcore-ness... But, you know what? It is hardcore, man! Your house is on fire! Your house is on fire and it's burning down! And I'm trying to tell you that you're on fire! Wake up! Wake up! Jesus Christ paid it, man! He paid the price. He's not gonna hang it on me. I'm free. No judgement. I'm free in Christ! So, repent of your sins, get right with God, tell Him you're sorry. Say, 'Lord, I want true happiness. I'm ready to live for You. I know You died for my sins. I know You were raised from the dead. Here's my life. Take it. I want You in my life.'"

The crowd was dumbfounded as Zack introduced the next song, "**Die With Me**." Lance preached again after that song, and the others kept witnessing between the remaining songs–"**Scarlet Pleasures**," "**Your Image**" (a cover tune, as you probably already guessed), an improv song, and "**Cannibal**." I praised God when I saw a crowd of non-Christians around each one of the band members after the show. These guys truly have an anointed ministry.

–Marc Carpenter

# BLOODGOOD

Bloodgood flew out to The Powerhouse near Dallas, Texas just after finishing a short tour in Europe where they packed out 1,500 seat halls to rabid fans. The turnout in Texas wasn't as spectacular this night, but the band performed as if this gig were as important as any other. The best part about this particular Bloodgood show was that it was playing material of its best album (in this reviewer's opinion)–"ALL STAND TOGETHER." Even without the keyboards and lush background vocals, songs like "**Out of Love**," "**Rounded Are The Rocks**," and "**I Want To Live In Your Heart**" sounded great and passionate.

Starting off with "**Kingdom Come**," the band roared through "**Heaven On Earth**," "**Let My People Go**" and "**Mad Dog World**" before seemingly taking a breath. Guitarist Paul Jackson had a hole in his left index finger due to an electrical accident, yet it didn't bother his ability to make his strings sing. At this point in the band, he sounds like he belongs in Bloodgood, like it's really his band–instead of just trying to replace David Zaffiro. His solo during "**S.O.S.**" should've removed all doubts to his skills.

New drummer, Paul Roraback, who used to play in another Washington area band called Paragon, got to show why he was given the drum sticks during a solo after "**Self Destruction**," which Michael Bloodgood dedicated to yours truly (for choosing it to appear on "THE HEAVEN'S METAL COLLECTION"). It was good to hear this rippin' tune from the "DETONATION" days, as well as "**Holy Fire**." The song "**Anguish And Pain**" was resurrected here from the first album, as was the killer "**Black Snake**." "**Crucify**" was its typical shreddin' self, accompanied by the dramatic portrayal of the trial and flogging of Jesus Christ at the hand of Pilate.

Just before the end of the show, vocalist Les Carlsen showed he knows how to sing and not blow out his voice by sounding pitch perfect on the beautiful intro to "Seven," which the band sounded as tight as ever when they kicked into it with power chords all at once.

This 18-song set proved once again that Bloodgood ain't dead and they ain't out for the count either. Catch 'em if you can live, cause they're still one of the best. Here's hopin' for a new album before the turn of the century.

–Doug Van Pelt

# SPRING ROCK '93

This year the annual Spring Rock Festival was held for the third time. The German heavy metal band **Creed** opened this year, followed by **NLM** (No Longer Music), who will soon come out with a new CD. They played some old songs, like "**No Sex**," "**Animal Rights**," "**Bustin' Thru**" and some new songs: "**Join**," "**Cold As Butter**," "**Soft Distorted Music**." NLM always puts on quite a show on stage, with lots of drama.

The drama starts with the band praising God, (the angels played by the band) and then pride comes in. You hear a guitar war and Satan gets kicked out of Heaven. Then you see the creation of the world and the temptation, which is a rap song. You see a ticket machine, which has the number 666 on it. Then there is rebellion, represented by a death metal song. Then Jesus comes, but gets tied to a giant electric plug and electrocuted. There is silence, you see a coffin and Satan sings a victory song. Then Jesus stands up and the band sings "**God We Thank You**." The audience really liked this presentation by NLM.

**Legend** was next, who played "**Carry Me**" and, of course, "**Set This Place On Fire**." The audience really got into them as well. **The Violet Burning** was next a la Michael Pritzl, who came alone this time, because the new band line-up was not ready yet. He did an acoustic set, which included "**Eleanor Rigby**." It sounded very nice, but it was a pity that he didn't shout the way he shouted at the Flevo Festival. Then **XT** came on, which featured an old Leviticus song and some off their debut album. They were followed by **Decision-D**, who started with a nice intro existing of low volume and a woman and two men dressed in black with pentagrams on their backs. This represented the pressure of the world on people, how they often worship the wrong things and they get beaten down. After this intro the show really started, with two new songs: "**Social Darkness**" and "**Devoted**," followed by an old song–"**Reincarnation of Death**." During this show a big part of the audience went totally crazy.

After a break, **Split Level** played a well-liked show, followed by **Bride**. A lot of people came to see them. They played a lot of songs off "SNAKES IN THE PLAYGROUND," but some old ones too. They surprised us with a perfect cover of the Guns 'N' Roses styled version of "**Knocking On Heaven's Door**." Bloodgood came on stage for the first time in Holland, opening with "Kingdom Come" from "ALL STAND TOGETHER." They also played "**Anguish And Pain**," "**Holy Fire**" and "**Crucify/The Messiah**," which was the highlight of their show. They ended Spring Rock with "**S.O.S.**"

–Jorrit Postma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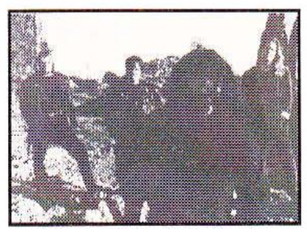
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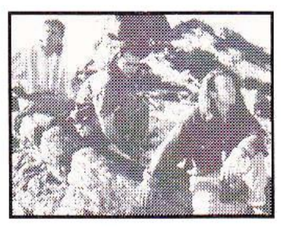
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# Radio & Sales Charts

## METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of May 24th:

1 **"Eden"**
Die Happy
2 **"Would You Die For Me"**
Bride
3 "**Demons**"
Rose
4 "**Shoeshine Johnny**"
Guardian
5 "**Phantom Limb**"
Tourniquet
6 "**Who**"
Crashdog
7 "**Deviate**"
Brainchild
8 "**Lord of Dreams**"
Deliverance
9 "**Hell House**"
Godsent Humans
10 "**Die To Myself**"
Under Midnight
11 "**Dead End Drive**"
Holy Soldier
12 "**Gethsemane**"
Ordained Fate
13 "**Pathogenic Ocular Dissonance**"
Tourniquet
14 "**Come Home Phlubber**"
Children Of The Consuming Fire
15 "**Void Expression**"
Living Sacrifice
16 "**The Obstinate Toy Soldier**"
Lanny Cordola
17 **"Wisdom Calls"**
Veni Domine
18 **"Six Feet Under"**
Applehead
19 "**Haunts Of Violence**"
Sacrament
20 "**Self-Monger**"
Deliverance

## ROCK/METAL SALES CHART

1 "**MIRACLE MILE**"
GUARDIAN
2 "**PATHOGENIC OCULAR DISSONANCE**"
TOURNIQUET
3 "**INTENSE LIVE SERIES V. IV**"
DIE HAPPY
4 "**SNAKES IN THE PLAYGROUND**"
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# PASTOR BOB

(Photo by Sandra Mayurnik)

"Look guys, Andy's a bible thumper!" Andy could feel his face turning red. He quickly fumbled for the key to his locker, and tossed his bible inside. He was hoping no one would notice!

"Andy's going to Sunday School like a nice little boy!" Andy had just left the school library. Some of his friends from church kept bugging him to go to the New Life Club at school, but Andy really didn't want to be seen with them. He had always tried to keep his "Church" life separate. Besides, everyone always made fun of the Christian kids in his school.

For the first time, Andy was ashamed. He was ashamed to be a Christian and ashamed of his Christian friends. There was Ric. He was very vocal about his faith. He was a fighter. When the school officials told him the club could no longer meet on school grounds, Ric fought it all the way to the school board. It had been a real battle. Many parents came and protested - something about separation of Church and State. But Ric told them he and the other Christian students had a legal right to be there - and they won!

Andy admired Ric. He had really enjoyed hanging around with him at youth group, but he had other friends at school - or at least he did have! "How come you're hanging around those guys?" One of his friends asked. "You're not turning religious on us, are you Andy?" Andy felt backed into a corner. His friends at school were important to him. He didn't want to jeopardize his relationship with them! "Naw, I was just checking those Jesus freaks out," he said. "What a bunch of weirdos!"

As Andy lay in bed that night, he felt like he just Crucified Jesus Christ all over again! Why didn't he just have the guts to stand up to his friends and tell them he was a Christian?

The bible says, "I have been crucified with Christ and no longer live, but Christ lives in me. The life I live in the body, I live by faith in the Son of God, Who loved me and gave Himself for me." (Galatians 2:20) What does it mean to be Crucified with Christ? Let's take a look at another Andrew. He was also a follower of Jesus. In fact, he was one of the twelve disciples. Jesus had made quite an impact on him. The bible doesn't record how he died, but we have the writings of ancient historians who recorded the accounts in the early centuries after Christ.

Andrew was the brother of Peter. He was a fisherman and a disciple of John the Baptist. After Jesus left, he preached the gospel to many nations throughout Asia. In Greece, the governor of the country threatened him with death for preaching against the idols which the governor worshipped. Andrew fearlessly continued to tell the people about Jesus Christ, and as a result, was sentenced to be Crucified.

Andrew was hung on a cross made of two pieces of wood of equal lengths - like an "X." The ends were stuck into the ground. He was fastened to it - not with nails - but with rope, so that he would die more slowly. An ancient writer tells the story...

"When Andrew saw the cross prepared, he neither changed his countenance nor color, as the weakness of mortal man is to do; neither did his blood shrink; neither did he fail in his speech; his body fainted not, neither was his mind molested; his understanding did not fail him; but out of the abundance of his heart his mouth did speak, and fervent charity did appear in his words. He said, 'O cross, most welcome and oft-looked for, with a willing mind, joyfully and desirously, I come to thee, being the scholar of Jesus who did hang on thee; because I have been always they lover, and have longed to embrace thee!'"

Andrew hung on the cross for three days suffering great pain. He continued the whole time to tell the people around him about the love of Jesus Christ. The people listened and responded and many were saved. The crowds went to the governor and asked him to take Andrew down. Because he didn't want to refuse them, he ordered the ropes that held Andrew cut. But when his body fell to the ground, he was already dead!

What did Andrew have that made him die for what he believed? Do you think He would have died for something he wasn't absolutely convinced of? What about you? Would you be willing to suffer for the cause of Jesus Christ - even to Death?

Remember that Jesus is all the strength you need. The more you fall in love with Him, the more you'll find yourself growing in HIS strength and wisdom. Before you turn the page, why don't you take some time right now to ask the Lord to make you a stronger witness for Him? Remember, you are the only "Bible" that most of your friends will ever see!

For a complete listing of Pastor Bob's teaching tapes and Bible study materials, please send a SASE to: "Pastor Bob's Column," Sanctuary Church, PO Box 4130, Redondo Beach, CA 90278-8330. **HM**


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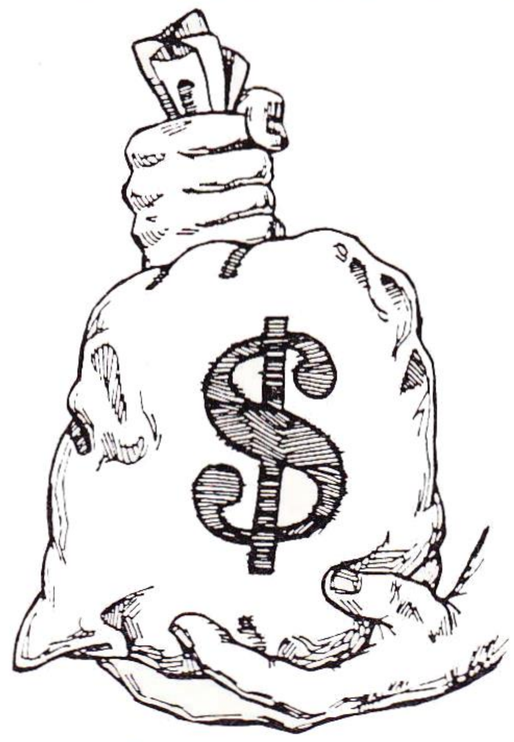

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# ALBUM REVIEWS

**GALACTIC COWBOYS**
**"SPACE IN YOUR FACE"**
David Geffen Company

I don't know exactly what it is that makes The Galactic Cowboys and King's X such great artists. Maybe it's the emphasis on singing and vocal harmonies... Maybe it's that loud, thick, distorted low end played with either and 8-string or 12-string bass guitar... I think these artists are playing with incredible feeling and are expressing their own personalities well, but some credit probably needs to be given producer Sam Taylor, who, like a good coach, probably helped pull the best from each individual artist in the songwriting and performance.

This being the first album from the Wilde Silas Musicwork collection that wasn't recorded at Rampart Studios in Houston, Texas (it was recorded at Rivendell), I was curious to see if maybe the "magic" was in the studio. Upon first listen, I thought my hunch might have been correct. This album doesn't have all the lush, airy production that the first Galactic Cowboys album did. It sounds drier and sometimes uncharacteristic of the sound we heard on the first album. For example, the drum intro to the trippy "**About Mrs. Leslie**" sounds as straight-ahead as any ole rock number you may hear anywhere on the radio. After listening the album a good while, though, the greatness of the songwriting makes a permanent dent on your skull.

"**I Do What I Do**" could be a song these four guys could be proud to receive mainstream airplay with. It starts off with a crunch as heavy as a jackhammer, then swirls into some very, very melodic harmonies (The DeFranco Family sings with Metallica as a backing band?!?) and some great guitar strumming. The staccato rhythm and crunch spice up the song nicely. This song could do a lot more for the credibility of metal music. The chorus is downright addictive, so the song could really stick to radio.

"**No Problems**" is the next standout cut with a memorable hook. It's a face-paced tune about seeing "real suffering" and not complaining about our own petty "problems" here in surburbia, U.S.A.

"**Circles In The Fields**" and "**If I Were A Killer**" continue in the powerful vein of "**Kaptain Krude**" and "**Killing Floor.**" "**Circles**" starts and ends with a lawnmower engine going, which adds a funny poke in the ribs to the song's question of "Where did these circles come from?"

"**Killer,**" which looks like will be the band's first video for the album, takes the simple point of view of a murderer. It reminds this reviewer of how society considers abortion okay. "It centers around relativism," says vocalist and songwriter Ben Huggins in a DGC press release accompanying the advance cassette, "that people can change reality to whatever they want to, if it's convenient for them. It's about how, in our society, you can change things upon a whim--whatever the popular opinion is at the time is what's cool and what's right or what is true." One of the things I gleaned from hearing this song is how "doctors" performing abortions can "hide behind a doctor's door" and "scrape you off my office floor" and how the "Supreme Court would agree to hear my case and find me innocent of crime. I'd say I do it for the poor, you'd bring me victims more and more." Pretty heavy stuff, both musically and lyrically.

"**Blind**" is a killer hypnotic-like ballad sort of tune that laments a situation where someone is let down by another person who puts on a front, deceiving others and "lacking true repentance." The feel of the song is captivating, with an incessant beat that is subtle yet powerful.

The last song on the tape (the CD has two bonus cuts, so if you haven't bought a CD player yet, this is as good an excuse as they come), "**Where Are You Now,**" has the kind of monster crunch that made Metallica so immensely popular. Of course, a singable melody accompanies this riff. The song chronicles someone wondering what's happening with an old school buddy, like "**My School**" from the first record, and has a humorous phone conversation between bassist Monty Colvin telling his old friend Sylvia that his band is not a Country & Western band as she hangs up on him. The first bonus cut is "**Ranch on Mars,**" a reprise of which was on the first album. The second bonus cut is "**Still Life Of Peace,**" which doesn't sound like its name. It's got a killer tribal percussion, wilde sitar sound and tripled cello parts under swirling harmonies for each verse--no lead vocals here--it's all four-part harmony. It's the most Beatles-esque cut on the album, except The Beatles wouldn't throw in the full throttle jam near the end.

For metal fans, this should be the definitive album of the year, with all others having to match up to this power and mega-crunch. Even compared with the band's near perfect debut album, this release still qualifies as a great piece of art metal. It will be required listening for all future space travel, so get used to it now.

–Doug Van Pelt

**DIE HAPPY**
**"INTENSE LIVE SERIES, V. 4"**
Intense

Okay, this is my fourth review of the Intense Live Series. It could be said that this is out and out the best one, but that might short Tourniquet's brilliant offering. This one is in a whole different league, though. While Tourniquet is in a specialty field called progressive speed metal/thrash, Die Happy can qualify as a rock band.

This live EP finds Die Happy in their element. In some ways, the boys sound more at home here with these tunes than in the studio. All six songs here are outstanding displays of the talent these guys have been given.

"**Justify**" burns things up with a soulful groove and the commanding vocals of Mr. Robyn "Kyle" Basauri. This is a pattern for the rest of the album: Robyn's voice simply wails with power and passion, proving his God given talent is without much rival.

"**Painted Truth**" showcases the solid bass playing of Greg Chaisson. Probably the sloppiest performance on the CD, Robyn still puts in a good performance. "**Temple Of Soul**" is an acoustic-driven performance with lots of soul--except when Doug "I sing like a biker on open mike night" Thieme takes the lead vocal on the last verse. It gives the song some diversity (it is a long song), but compared to Robyn's voice it sounds pale.

"**Celebration**" starts off with acoustic guitars and kicks into some electric leads near the conclusion, where Robyn's voice soars. "**Endless Time,**" a brand new tune not on any studio album, is another very cool acoustic tune that Robyn shines on.

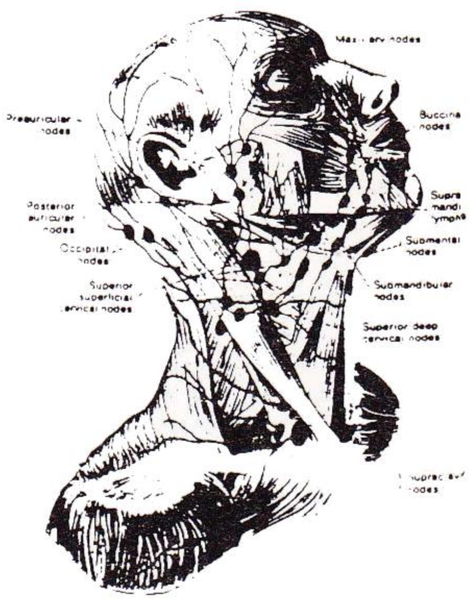
"**All Over Me,**" from the Petra album "MORE POWER TO YA," is performed with all the power that Petra maybe wishes they could muster. All the stops come out in this blues hard rock lament about the blood of Christ (and the guiltiness of His crucifixion) being all over us. It is the standout cut for sure. The song was written for the kind of passion and grit displayed here.

This EP release definitely fits into the Die Happy catalog as a must have. The sonics and performances are so good that it just may be the band's best album.

–DV

**KILLED BY CAIN**
R.E.X.

Wow! This album is going to attract a lot of attention this summer. The guitar crunch is pretty intense and the grooves are infectious. Most of these nine songs sound a lot



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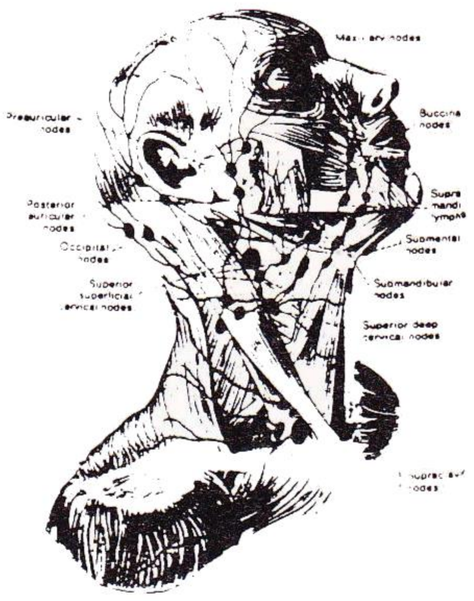

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Blue Sandy

I believe music is one of God's most powerful means of communicating His character. — Ted

Now is a time for change, to realize and manifest our heritage in Christ, never looking back at what we're lost in the world, but looking forward to who we are becoming.
— Gary

GOD'S GRACE AND PROVISION NEVER CEASE TO AMAZE AND PACIFY ME
— VICTOR

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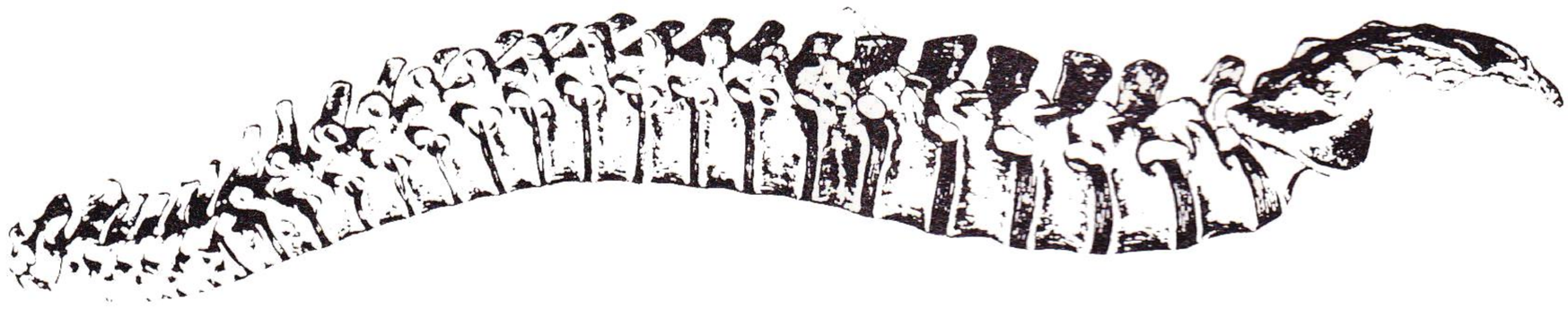

**Pathogenic Ocular Dissonance is now available on Metal Blade Records with additional live EP cut "The Tempter" included. Let Metal Blade know they made a good decision. Buy it.**

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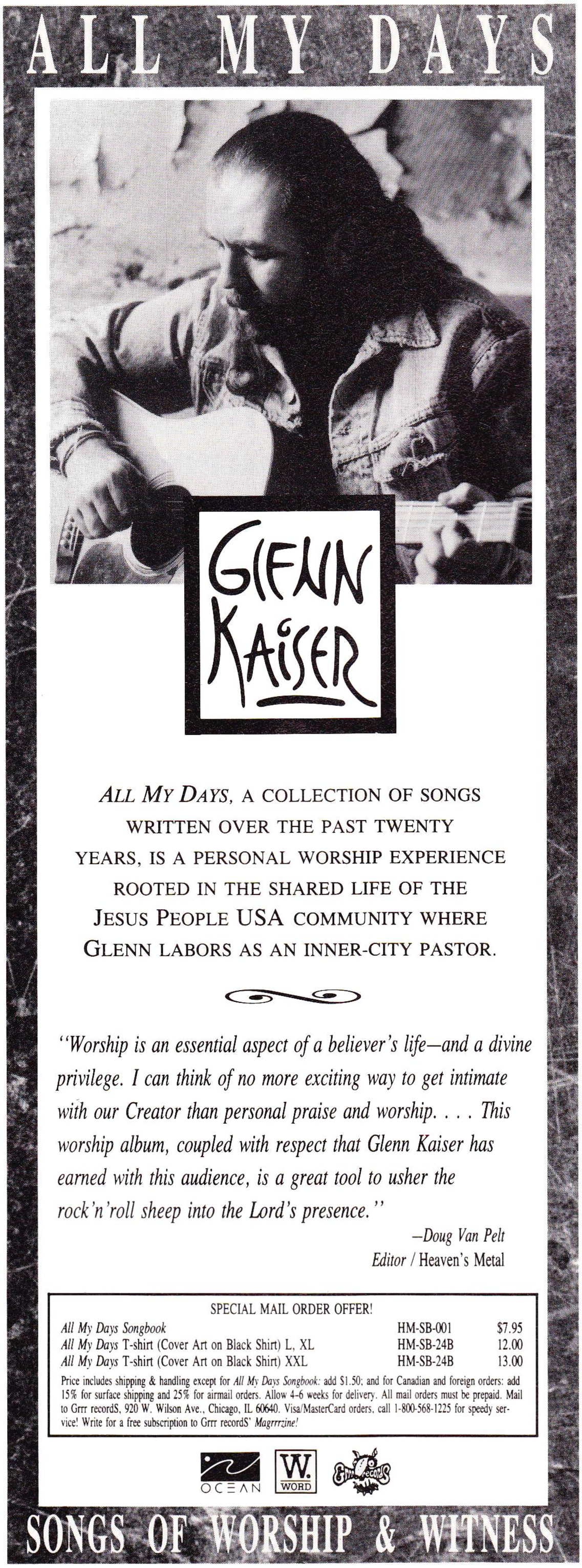



like Bride, but with a different attitude (read frantic) and rhythm base (like, less settling into a slow 'n' big groove). You won't just headbang to these tunes, though, you'll body bang. Fans of The Crucified will also be predisposed to get into the tune "**Gasoline**," with its bass leads and massive crunch grooves. In fact, you could describe Killed By Cain as: "Bride meets The Crucified at a guitar for the mentally insane convention."

Although taking a raw approach to the sonics and performance, sometimes the separation of guitar frequencies gets to be shrill. Yet, an edgy, raw performance gives you the energy and attitude you're looking for in this music. The ideas presented here are cutting edge and winning, yet sometimes the performance tips the scale away from the "rawness is good for attitude" balance.

The "screech-like-me" school of vocal production by Dale Thompson seems to be a decision that hurts the band's commercial accessibility. Maybe a more discernable octave would fare better to the ears. Take Led Zeppelin or Pantera, for example: rarely did you hear Robert Plant or Phil Anselmo travel so far up the musical scale that it became a detractor from the music. This is most evident in "**Gun Control**," the album's closer. "**Jezebel**" sounds as if vocalist John Warren is trying his best Axl Rose imitation. He does a good one, but why?

"**Violence**" has an intense riff that is reminiscent of the urgency and pace of most industrial tunes–yet there ain't no keyboards here. "**Thou Shalt Not Kill**" has a killer alternative groove mixed in with the bass heavy crunch for this attack on those who murder babies and/or try to ignore it. "Freedom of choice/freedom to pay...I hope you choke on your laughter for the innocent ones." Whoa!

"**Walk The Line**" is one of the album's brightest moments, mixing a fantastic riff that's as heavy as a bulldozer and about as simple and straight-forward as a good AC-DC anthem–until it comes to the end of the song, where a hardcore beat comes in and chants of "Ignorance!" break the pace.

While I like this album, I do not think it is great. But, if energy's what you want, you get enough here to take you through most of those hot summer days ahead.

–DV

### SAVIOUR MACHINE

Intense

Like the "STAY OF EXECUTION" album by Deliverance (also produced by Terry Taylor, hmm!?), this album by Saviour Machine establishes a fresh new sound. Combining all the theatrical elements of artists like David Bowie, Pink Floyd and Queen and mixing them with the tuned-down-to-C-or-D and minor chord sound of recent Metallica and the high frequency treble guitar sound of 70's

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rock, Saviour Machine has achieved a haunting gothic slab of heavy music. This is not an album full of singles. This is an album you experience! Those out there who get what Queensryche is doing should identify with this material.

The pouting vocals are what give Saviour Machine its personality, yet the rhythm section of guitarist Jeff Clayton, bassist Dean Forsyth and drummer Samuel West are what gives Saviour Machine its staying power. What gives Saviour Machine its depth, though, is its thought-provoking lyrics.

Some of the words here are insightful, some are pointed and some are disturbing. Here's an artist that's not afraid to speak, that's not afraid to confront and/or confuse. As is the book of Revelation, which many of these lyrics are based on, these tunes are open to interpretation. For example, "**The Wicked Window**" could very well offer commentary on television:

"The wicked window's eyes/they fortify the lies...They hypnotize the others/the wicked window dies/then horrifies my eyes/ peep show, creep show, peep show, freak show."

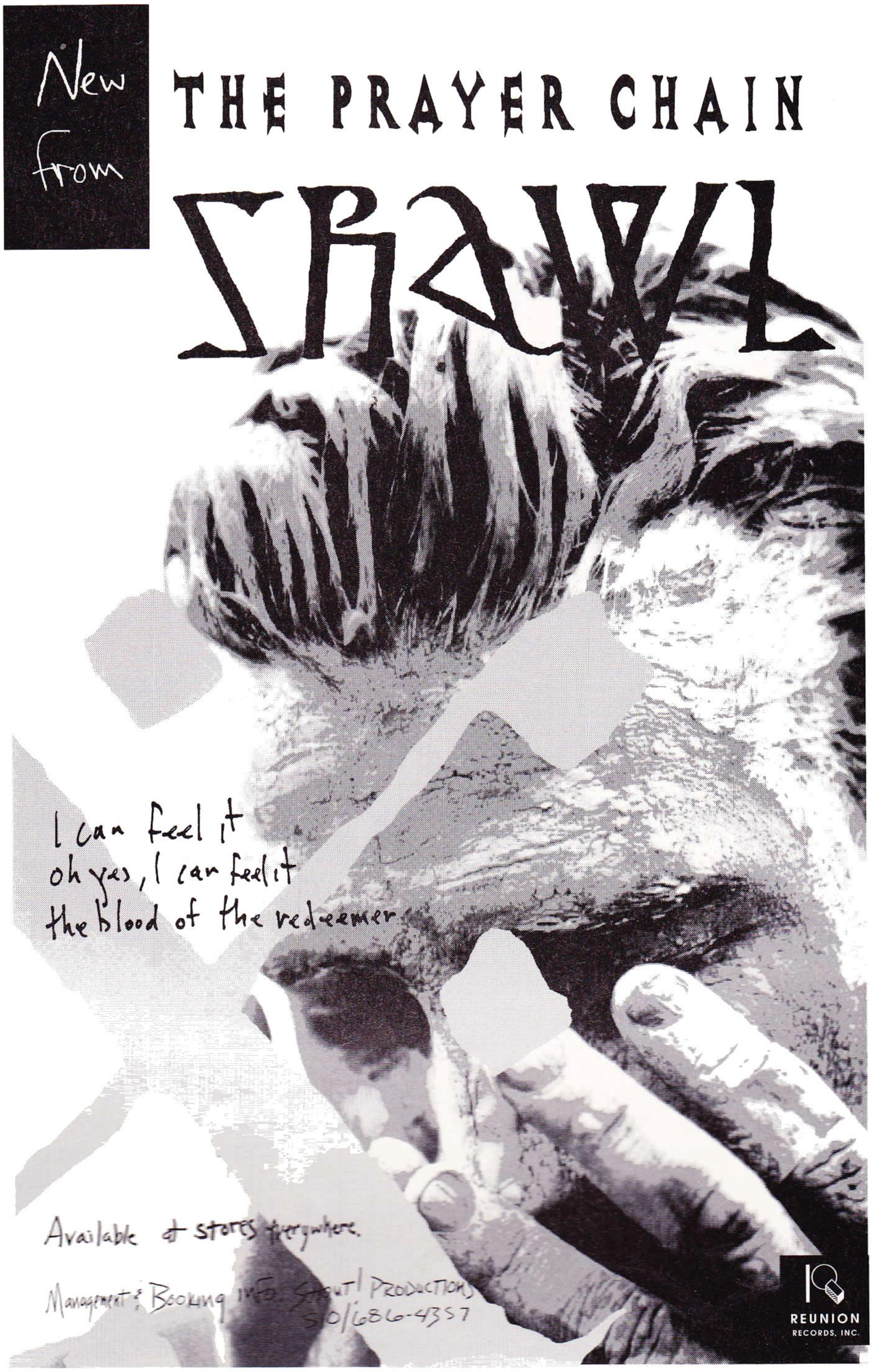
"**Christians and Lunatics**" will undoubtedly disturb some:

"Christians and lunatics search for the light/Catholics and Mormons will fight in the night/Preachers and presidents steal from them all/Teachers and leaders awaiting the signs of its fall/Follow me in madness, follow me in fear/Touch me in your silence, rape me in your tears/Let the sea of sadness free the chosen one/Legacy of horror, manifest the Son."

The last line here offers a bold, confrontational exhortation. Even though the remnant of the church throughout the ages has a legacy of mercy and love, the church also has a horrible legacy of murder, hate and prejudice (the dark ages, the Inquisition, the Crusades). The word to the church is to right the wrongs of the past by truly manifesting the heart and works of Christ. Heavy indeed.

The song titled "**Jesus Christ**" seems to take a questioning look at Jesus, yet beneath the surface seems to acknowledge/ recognize that Jesus does listen to the cries of the suffering. The song ends with a description of true redemption: "without hate, without pain...without death/without fire, without lies that feed the liar, without war, without games, without fear to take the blame...without drugs that heal the coward...without judgment...let us see, set us free." Added to this list is "without hope," which, if you think about it, there won't be any hope in Heaven, because hope won't be needed. We will have our hopes met.

Most of the music on the album seems to have been crafted around the lyrics, like on "**The Widow and The Bride**," where the pace is fast and frantic like the storyline concerning the whore of Babylon and the saints




of God. "**Legion**" has a cool keyboard fill that contrasts with the rest of the sound, which creates a musical tension, matching the tension lyrically that the demon named "Legion" causes as it invades and possesses. The coolest riff on the album is probably the Egyptian-like notes in "**Killer**," reminding me of early Rainbow material.

This is an album to make its listeners think–or just listen to the majestic progression enclosed therein. Musically, it will require the average "hit me over the head with thrash" metalhead to stretch quite a bit to embrace; but the music does something creative, which is often hard to accept at first. Could these guys be that good? If not, at least it will be influential to other artists.

–DV

**VENGEANCE RISING**
**"ANTHOLOGY"**

Intense

Ah, so here it is...the compilation album covering the history of a band that was about as influential to Christian metal as Stryper was. When Vengeance's debut album, "HUMAN SACRIFICE," came out, it revolutionized the fledgling Christian metal scene. Suddenly, thrash and speed metal were the rage. Of course, it was a few years behind

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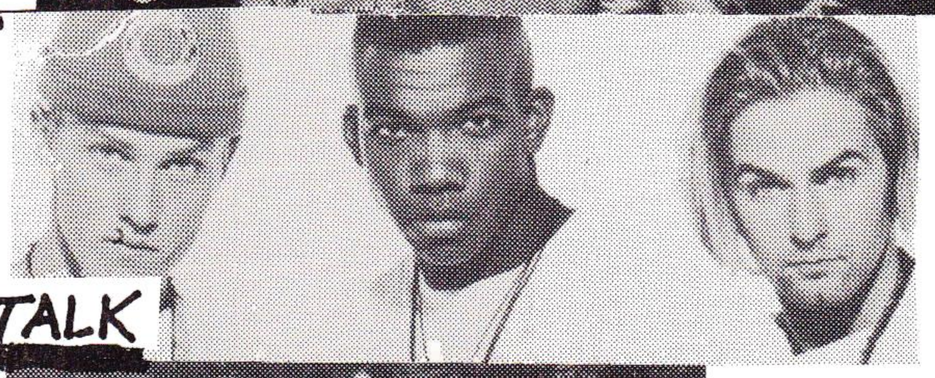

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its fallen brothers counterpart, but it was indeed credible. This here collection is a very good listen all the way through, culling from the best of its material.

Included are essentials like: "**Can't Get Out**," "**Warfare**" and "**Into The Abyss**" from the "ONCE DEAD" album and "**Mulligan's Stew**," "**White Throne**" and the title track from the debut album, as well as the best from the Die Happy-less days of V.R., like "**You Will Be Hated**," "**You Can't Stop It**" and "**Before The Time**."

Now that the band is apparently gone for good, it is good to have another album that may act as a fantastic witnessing tool for those into the thrash and grind scene. Too bad there isn't a Bible study, Sanctuary # or contact address on it for follow-up, though.

–DV

### BROTHER BROTHER "YOUNG WARRIORS"

Giant

Honestly, this is one of those tapes that just bugs me to death. Brother Brother consists of Billy Plate (Vocals, guitars) and Carl Kelly (keyboards, percussion) and they have so much talent it's astounding. No wonder Giant Records picked them up.

This tape has a few mellow tunes, but overall they could be called power pop. That's what bugs me. The band seems as if they're about to cut loose, but they never really do. The two best tunes, "**Send Down The Fire**" and "**Lead Me To The Rock**," have the best guitar solos, but they're way too short and the jamming at the end of "**...Rock**" gets lost in the vocals.

Lots of promise. If they can overcome the CCM complex and get a touch heavier, fans of commercial metal will love them. Overall, a good debut.

–Jeff Lott

### BLACK HAPPY

This is one unique and indefinable musical sound! With a horn section to accompany the heavy groovin' guitar-based sound, I'll let other listeners try to place a label on these guys. The most interesting element of Black Happy's musical effort is the diversity of musical eras represented here–early and late 70's funky and mellow sounds as well as the 80's rock sound.

Looking at the titles of the songs gives you a peak into what you are about to experience. "**Garlic**" is a sneaky little go-go sounding song with vocals that sound like Bobcat Goldwaith. With lyrics like "Kinda makes my feet stink," it's obvious that "**Garlic**" is meant to be a fun song.

"**Washcloth**" is a more serious and heavy sounding song with lots of variety, yet the "Our Father..." break becomes annoying after about two repetitions. "**Such Much Suck**" has an overall mood reminiscent of the early 70's with a mellow and melodic chorus (there's even a hint of the Hawaii Five-O theme song for just a second).

"**The New One**" is probably their best song. It's a creamy sort of summer song whose sax part could have been mixed better–and it sounds nothing like any other song on the tape.

Even though the horn production on this tape could be smoother, these guys offer funky songs (in both the old and new sense) full of different musical styles. For ordering info, write: PO Box 4824, Coeur d'Alene ID 83814-1962.

–Camille Bresie

### CHARIZMA

It's been two years since we last heard from the hard rockin' Swedish metal trio Charizma. This latest demo represents the band's most extensive release of fresh material since their debut LP back in 1984 with seven brand new tracks.

Just in case you are new to Christian music, or if you've been living in Tibet for the last ten years, Charizma is Sweden's premier hard rock act. Formed by Janne, Goran and

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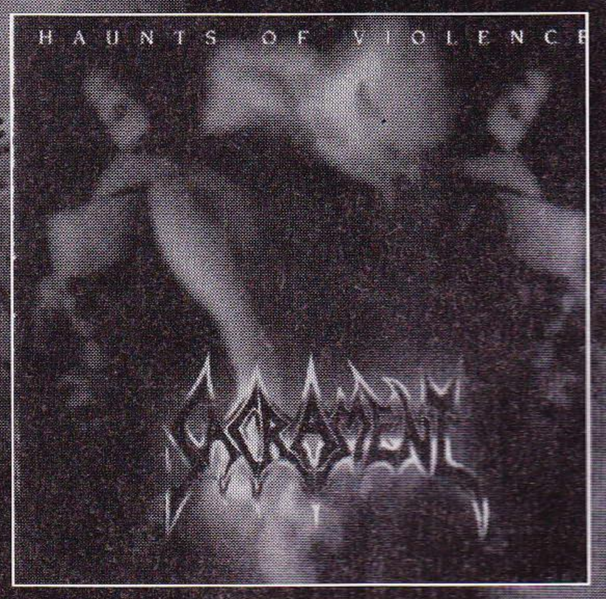


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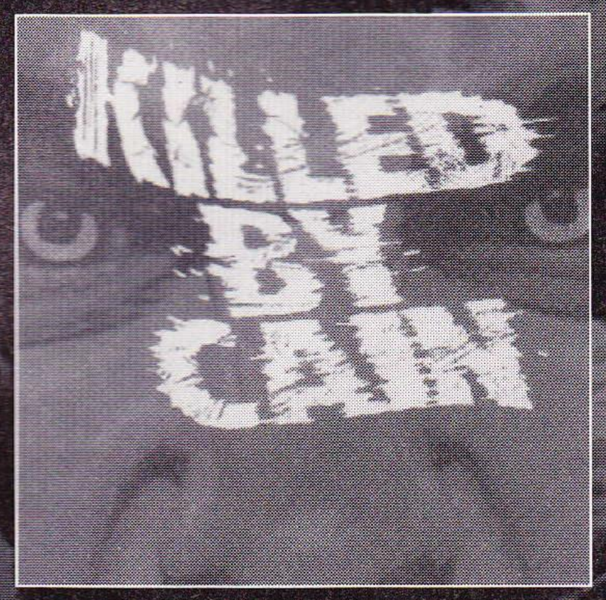


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# WEAR HEAVEN'S METAL


Austin punks Stephen Wagers (Noise Priests), Carey Womack (One Bad Pig) & Butch (Lust Control)

Bosse Nikolausson in 1981, Charizma has been quietly refining their sound and building a fan following throughout Europe, America and Australia. Charizma plays catchy, melodic hard rock; blending a tight rhythm section with guitar and keyboards with increasing keyboard emphasis and better guitar solo work.

The new demo is brilliant! Old favorites "**Take You High**" and the omnipresent "**Turn Me On**" sit well alongside such fine new tracks as "**Longin' For Heaven**," "**Runnin,**'" "**In Love With You**" and "**Feels Like I'm In Heaven**." And Charizma's publicist wondered if we still remembered them...Sure enough. Now, if somebody would just sign them to a decent contract.

For ordering info, write: c/o Daniel Nordstrom, Kravattvagen 47, S-904 40, Roback, Sweden.

–Dave Muttillo

### INNOCENT BLOOD

Out of Montreal, Canada comes a four-piece band of commercial hard rock. All three songs are good, and very much commercial with tons of keyboards. This band is talented: good vocals, impressive guitar leads and a good rhythm section, but it just wasn't heavy enough for my taste. Turn down the keyboards, turn up the guitars and cut loose next time and I'll be much happier.

For ordering info, write: Kim Reid, 30 Mohawk, Kirkland, QC, Canada H9H-3W9.

–JL

### LOST TRIBE

Here is one hot grunge band from Seattle–Not! Hot grunge band, yes, but these guys are from Michigan. At first, I expected it to be a rap group, and while there is a semi-rap tune on this 5-song tape ("**Ms. Fortune**"), which, by the way, is great. This is driving metal at its best.

"**Love**" gets this tape rolling: "Love washes with tears/Love wipes out fear." It kind of reminded me of Alice in Chains. Another great tune is "**Revealer.**" It talks about how all will be made known in the presence of God.

This is a first-rate band with a very good sound. The only thing that bothered me were that the lyrics could've been a little bolder, but that's okay, since this band is destined to hit the mainstream that might push a lot of lost people away. For ordering info, write: PO Box 102, Atlas MI 48411-0102.

–JL

### MARTHA'S WAKE

This three females/three males band has a unique sound. One term used to describe their unusual sound appears in their promo: "90's psychedelia." What's great about this band is not only the concept of a three females/three males combo, but rather the great musical diversity and emotion represented on this six-song effort.

All the songs are very emotional, moody, and enrapturing. Each song not only has a message, but at least one emotion to accompany that message. There are rock-based songs as well as songs like "**Scarlet Letter**," with gritty rock guitar parts accompanied by a creamy alternative sound. "**Lament of Planet Earth**" is quite catchy in an up-beat yet eerily haunting way.

With such emotion, grooves and subtle flair, I would like to hear a better mix on these songs. Songs like "**Righteous Man**" and "**Cafe Moderato**" would benefit from a more subtle and fluent BGV mix. And, although "**Just Like Me**" has great emotion and transitions between the different moods, the drums are too high and tend to consume the song.

This band provides powerful, and sometimes eery songs presented in a smooth and unobtrusive way. To give them a try, write:

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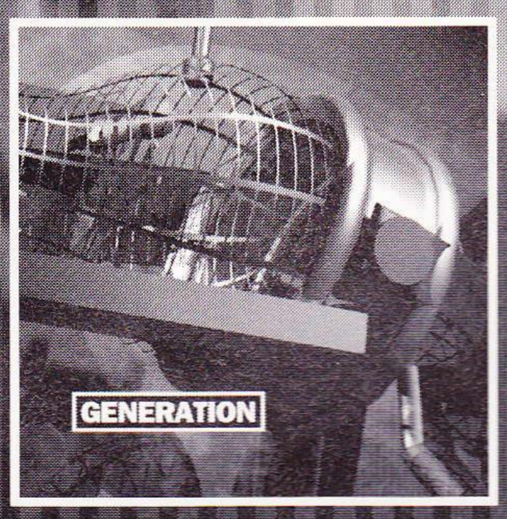


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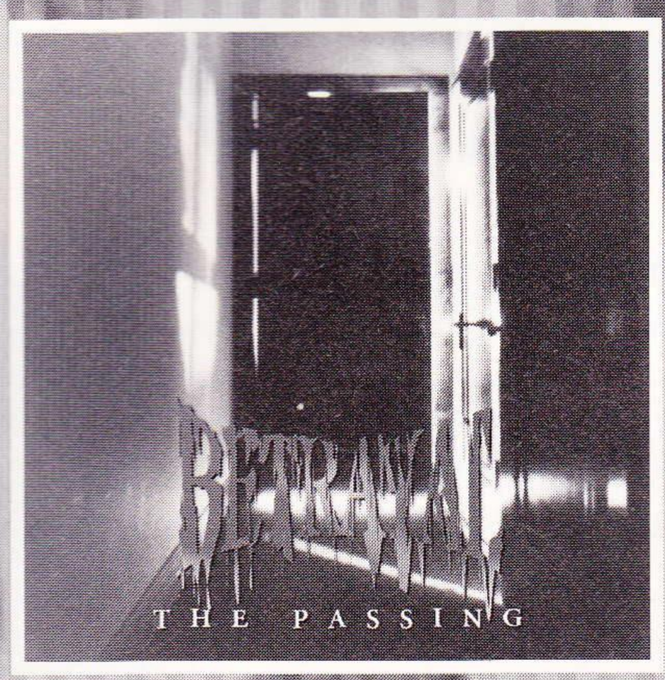


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–CB

### WEEPING PROPHET

The guys in Weeping Prophet offer a dark and heavy sound–even on the slower tunes. The band displays variety in styles, tempos, and even moods. Yet, toward the end of this tape, it seems as if they are trying to squeeze too much into each song and the syncopated rhythms become slightly predictable.

Their first song is dark with a Doors-like break and smooth transitions between tempos and moods. However, toward the fourth song, the first tempo and mood change is less pleasing when alluded to in small, sporadic and alarming bursts.

This musical effort starts out interesting and almost involving, yet it soon becomes too busy. It seems they are trying to show how they can perform as musicians rather than considering the moods and attitudes each song conveys (and what emotional/musical feel the band wants the songs to portray). I can't see someone sitting down and listening to the whole thing "as is."

If these guys simplify some of the songs and gain a more specific musical focus for each song, they will have an interesting and listener-friendly product.

For ordering info, write: PO Box 9106, Akron OH 44305.

–CB

### WICKEDS END

Wow! What a sound. "TEMPORAL PAIN" is a great, 5-song EP recorded at the Neverland Studio. Wickeds End knocked out 9 songs in 10 hours, then mixed them down in 8 hours. Whew! This tape went by so quick that this reviewer found himself wishing for more, which I'm told is soon to come–a second EP project with two more songs is due out soon.

"TEMPORAL PAIN" is a headbanging explosion from the start, with "**Why This Talk**" flowing smoothly into "**End of Now**," then finally finishing up with a killer instrumental called (appropriately enough) "**Victory**."

Wickeds End is bound together by loyalty to one another and to the Word. Together they have produced five songs of faith and devotion with the right amount of thrash thrown in to get their message across. All this goes to prove that, with talent, ambition and God, a really big sound is possible. Good work guys.

To order, send $6.00 (plus $1.50 postage) to: Floppy Fish Records, 1093 E. 9th St. #B, Upland CA 91786.

–Jeff Gish

### BANGKOK TRAFFIC

This custom three-song EP was over entirely too quick. "**Take It Away**" exploded with wailing riffs, while the vocals sounded like a tribute to Nazareth, but the jams didn't stop there. Bangkok Traffic bent some strings throughout this EP. Ending with "**Chasin' The Glory**," Daffy Duck starts the song with a cartoon intro that flows into a very cool funky groove complete with the funk soundmark–the cowbell. This was a treat to review. I sure hope the next EP has more of the same.

To order, send $4.50 to: Bangkok Traffic, 1505 Old Barnwell Rd, Lexington SC 29073.

–JG

### PSYCHOTIC WALLPAPER

With a name like Psychotic Wallpaper, one wonders if this band can be taken seriously. Musically, the band can play a tight metal number, but the guitarist can't seem to dial in a tone that's appealing. This, coupled with the shoddy production sonics overall make listening to this tape a chore in trying to ignore the sonics. The best riff comes in "**Fields of War**," but weak vocals keep the song from winning.

This band appears to have energy and attitude. The lead off track, "**Point of Death**," sounds like Dave Mustaine sitting in with One Bad Pig in the garage, yet recorded with a cheap Radio Shack jambox. They're probably pretty exciting to watch live, but this tape doesn't do 'em much good. For ordering info, write: Nathaniel Bell, 1828 W. Southgate, Fullerton CA 92633.

–DV

### P.O.D.

Boy O' Boy, can these guys kick it. P.O.D. (Payable on Death) combines hip-hop with a real hardcore edge, to create a kind of hip-hopcore sound that is certainly theirs alone. P.O.D. confesses and professes the power of Christ loudly, proudly and without fear, while their music boils with string bending riffs; only to shift into a hip-hop beat bridge, then leap back to that new hip-hopcore sound.

Postive messages abount in this tape. "**P.O.D. Theme Song**" is just one example: "You can bow now or find out later, Holmes..."

"Let the Lord run with your heart." An otherwise brilliant tape has only one flaw: needs better sound production, but that comes with time, effort and money. Indeed, P.O.D. is proud of their name, and rightly so, 'cause their sound is definitely speaker blowin', Jesus promotin', hip-hopcore at its finest.

For ordering info, write: PO Box 6518, Chula Vlsta CA 91909-6518.

–JG

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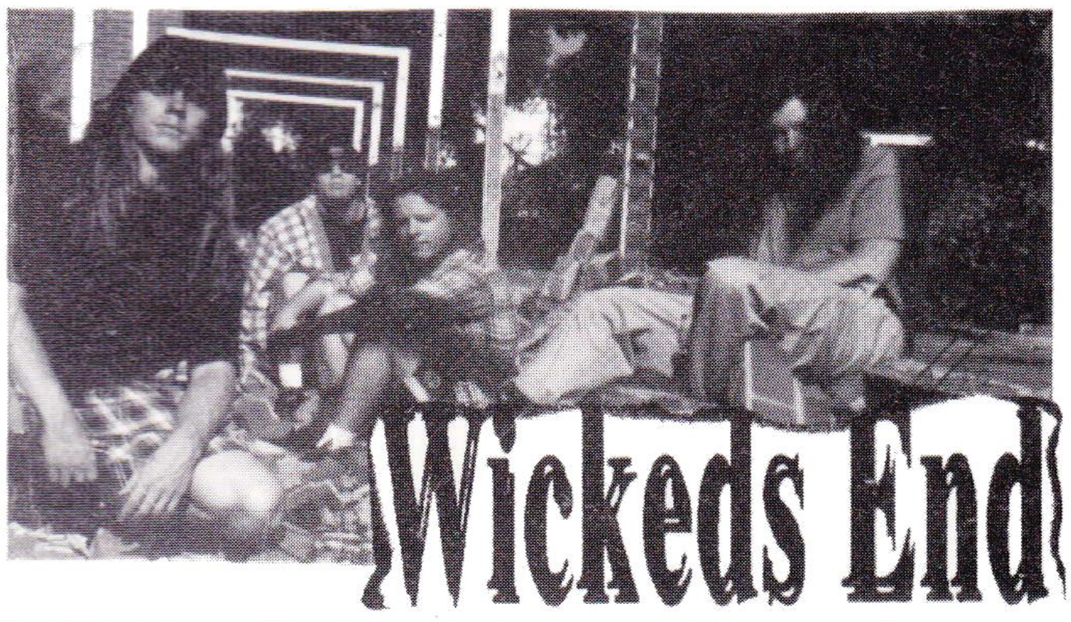
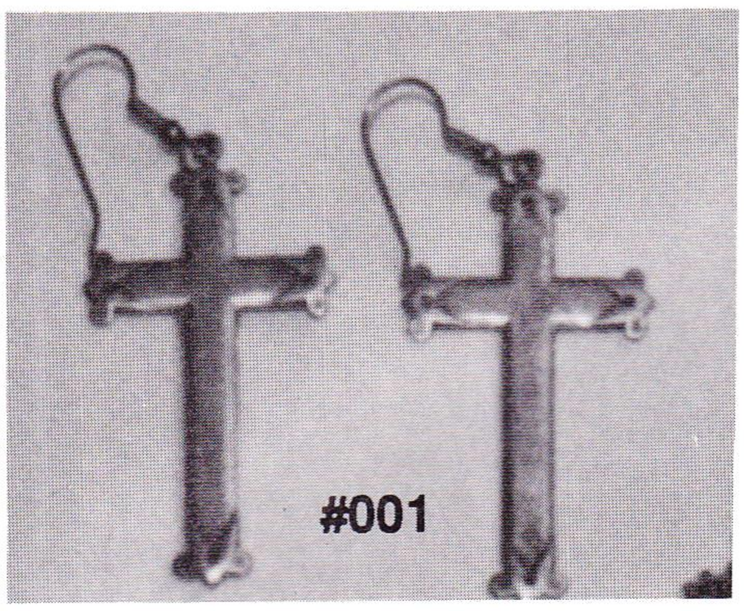
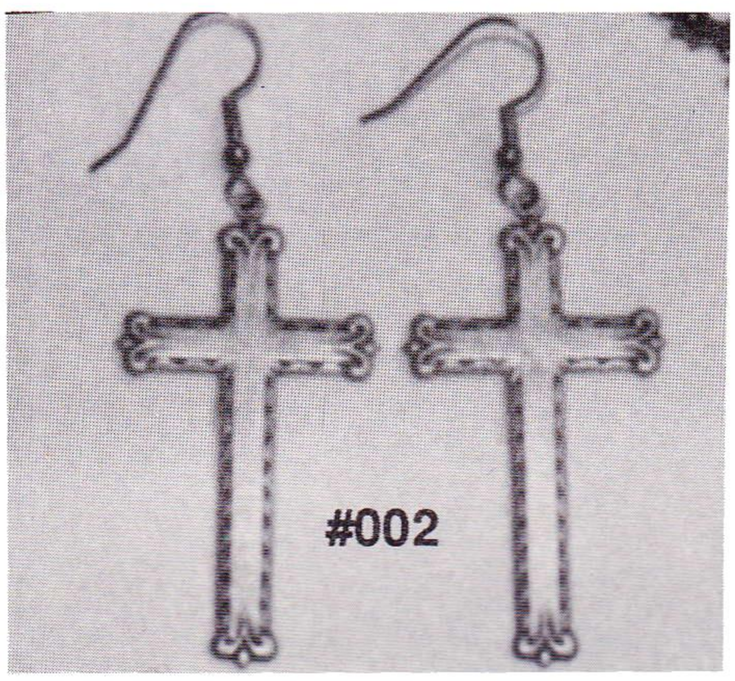



Wickeds End can be requested on the following California radio stations - Reality Rock 90.1, KSPC 88.7, Midnight Metal Madness KPRO 1570 AM



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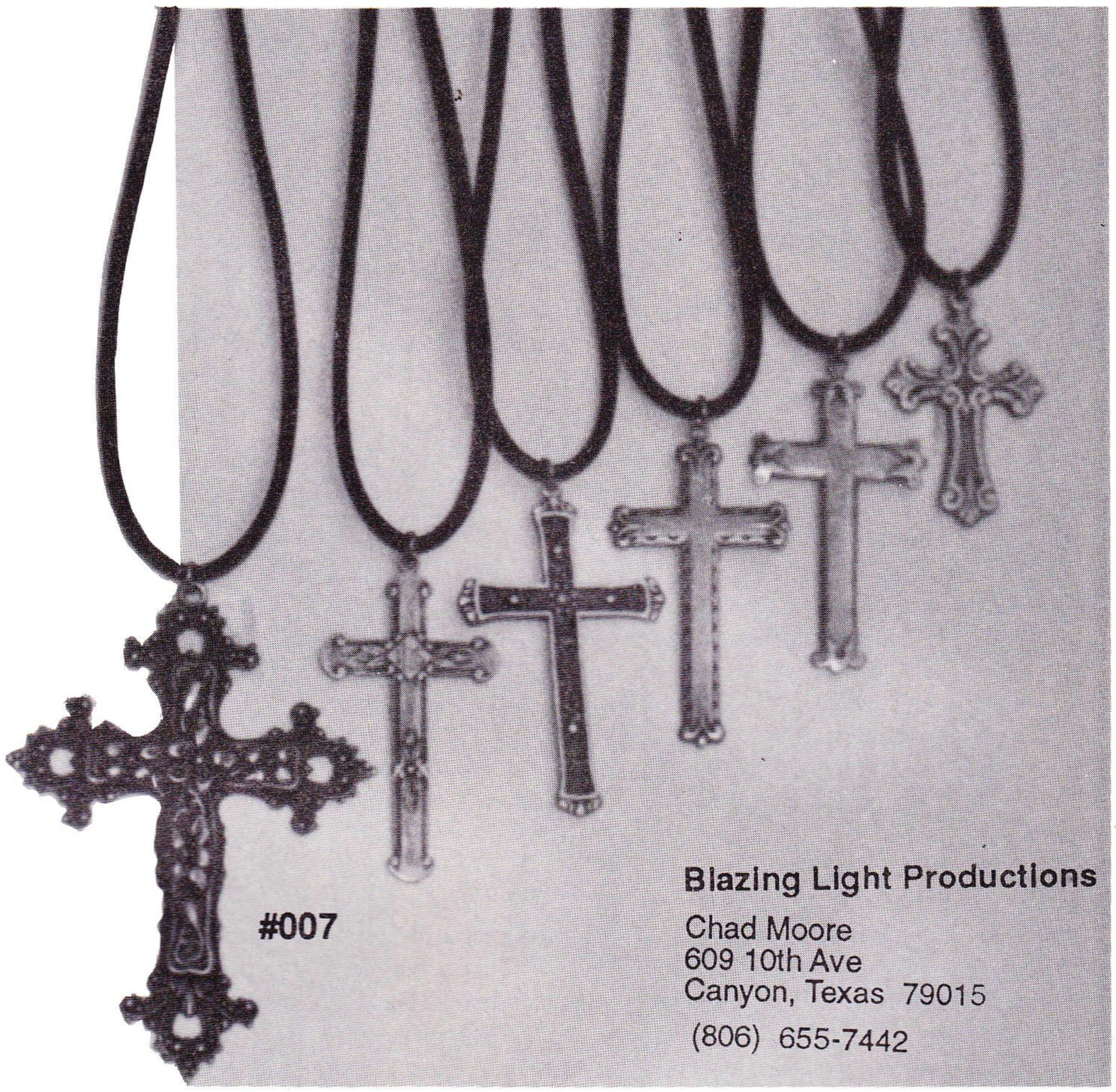


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review, Charles, a member of the staff, asked him, "How's he gonna review it?" I didn't quite understand what he meant until I listened to it.

Everything on this tape is in Spanish. The title, the lyrics–even the vocals. Well, since I can't understand Spanish, I'll have to review Vox Dei on musical merit alone.

There's only one soft number on this tape, "**Quiero Mas De Ti**," the rest of the songs on "TORRE FUERTE" are high quality commercial metal. Touches of Def Leppard and Eddie Van Halen guitar leads dominate this 8-song, very nicely packaged tape.

If you can understand Spanish, this tape will be right up your alley. If you can't, get this tape anyway. Vox Dei is a refreshing example of how metal can cross all boundaries. For ordering info, write: 15 Calle "A" 7-52 Zona 13, AUrora 1 Guatemala, C.A.

–JL

### EDEN

Eden offers lighter rock with a story. I was impressed with the amount of time that went into this demo. "**Fan The Flame**" has a peaceful acoustic intro, then gracefully ascends into a Sunday evening testimonial. "**Forgotten Child**" has definite commercial ability, and lively guitar throughout the song with a very strong vocal combination. We end with "**Joe's Tune**," very smooth tune, lots of guitar, lots of thought-provoking lyrics: "Only the lonely ever find time for suicide/Lord I need You tonight."

Sign 'em up! If you're into less heavy vocal/guitar oriented music, give this one a listen. For ordering info, write: Dave Coheleer, 2707 Wright Rd, McHenry IL 60050.

–JG

### REDEEMER

This quintet from Northern Ireland play a pretty tight blend of power metal with excursions into heavy thrash and tastes of death-like vocals. "**Your Name**," an out-n-out worship song, starts this 4-song tape off establishing the fact that guitarists Dave and Gary have good tone and can play. Maiden-esque riffs begin before the rough 'n' grovely vocals come in and unmelodicize the tune a few notches. The leads in "**God Or Evolution**," a song about the subject of evolution–a topic you knew would come up with a title like "DARWIN IS DEAD"–uses some cool wah-wah guitar effects.

The two songs on side two are the weakest here. "**Mercy**" starts off by showing the band's melodic and slower side, which evolves into a heavier punch, but the dry vocal delivery holds back the wonderful message of: "All I can do/Is run to You and cry mercy!"

For ordering info, write: Peter Galloway, 105 Manor Park, Lisburn, BT28 1EY, Northern Ireland.

–DV

### NYEPON

Out of Aurora, Colorado comes a four-member band with a full-length, 10-song tape of really decent metal. Let me get the only negative thing out of the way: The vocals sound like a soundtrack to a cheesy 60's movie. It took awhile to get used to, but after I did, I realized the music was great!

Vocalist Mike Benes has put a lot of time and thought into his lyrics, and it shows. In **Return** the band must have spent lots of time in practice, cause the music really got my attention. Mike Berk is a flashy guitarist, proving it in **Don't Forget** and the intro to **Come Lord Jesus**.

This is a good band with the potential to go places. If they can get the vocals sounding as hot as the music, I'm sure Nyepon will turn a lot of heads. To order, send $5 (plus $1 postage) to: Mike Berk, 14602 E. 2nd Ave, C-309, Aurora CO 80011.

–JL

### SEVENFOLD

Every once in a while an unsigned band turns in a tape of competent material in the "do it right or cry" genre of melodic metal. Sevenfold has done just that with this 4-song demo. While the sonics show the limitations of a demo-level recording, the talent of the songwriters is clearly evident.

"**The Only One**" bleeds with a passion for Jesus. I haven't heard a rocker sing the Name "Jesus" like this in a long time. "**Not Enough**" is an interesting song that was written for the Lord:

"This one's not for anyone to hear or sing along/No storyline to follow, no message in disguise...I could live a million years/Still it's not enough to give You back all that you've given me."

"**Walk Free**" has a really good guitar melody, yet is the only song that suffers from a lyrical triteness (if you could call this innocent proclamation of deliverance from sin trite). These artists appear to be two newborn Christians who are just singing for Jesus and haven't found out yet (fortunately) that it may be uncool to be straightforward in their lyrics. A sensitive producer could help them achieve the best in songwriting here without compromising.

For ordering info, write: PO Box 681, Mt. Sinai NY 11766.

–DV

### HAMMY AND THE TECHNOIDS

First off, I must say this, Art Taggart is a very talented man. On this two-song tape (one of which, "**Ground Zero**," is an instrumental) Art did everything except the guitars, which were done by Chris Keegan. The music is commercial rock.

Now comes the problem. The song "**Judgement Day**" is about homosexuality. This is much needed in Christian music, which should be giving answers to life's problems, but Art should have used some common sense. How does he expect a homosexual to listen to this song that's calling him a "queer" and a "homo?" Art is definitely right about what he says in this song, but when you're trying to minister to someone in this area, you don't insult them, you reach out in love.

C'mon, Art, the church already has a bad track record in the eyes of the world; don't add more fuel to the fire. Read 1st Corinthians 13:2-3. Expose Satan's traps, yes, but do so as Christ would. To order, send $3 to: 8520 E. 4th Avenue, Anchorage, AK 99504.

–JL

*For* those with ears to hear:

I had lunch with a guy who seeks the Lord a couple years ago, who told me the Lord said the following about the Christian metal scene: 1) There's no order. 2) There's rebellion and bondage. 3) Artists need to be under local church authority. 4) There's tares amongst the wheat. 5) The outside looks good, but the inside is empty. 6) There needs to be character and anointing.

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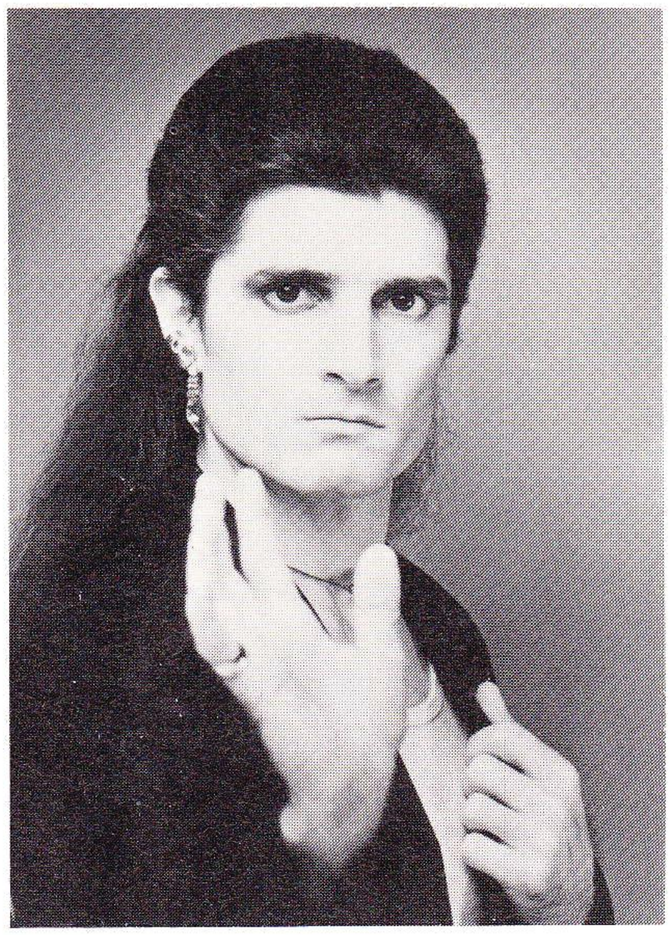
# The Christian & Art

By Kemper B. Crabb II.



## THE SONS OF ISSACHAR AND THE TASK OF THE CHRISTIAN ARTIST

This issue begins a series of articles devoted to applying the Biblical model of the sons of Issachar to the task of today's Christian artists. The First Book of Chronicles, in its 12th chapter, lists the groups of warriors who came to support David the Psalmist while he was living at Ziklag in order to escape King Saul's wicked persecution of him. These soldiers recognized that Israel was to be given to David by the Will of God (verse 23), and pledged themselves and their abilities to David to help accomplish that end. This passage lists not only these men, but also notes their talents. Verse 32 reads, "Men of Issachar, who understood the times and knew what Israel should do..." (NIV) I believe that these sons of Issachar displayed a vital ability that today's Christians (especially those who are artists) need desperately to recover. What precisely, the reader may ask, is this ability? What does it mean to "understand the times and know what Israel should do?"

The knowledge of what Israel, God's people, should do, can be based on one thing only: Holy Scripture, which, as the Light of our path (Psalm 119:105) and the Way to Life (Proverbs 6:23), is the Church's only Infallible Guide and Standard for faith and duty (Proverbs 29:18; Isaiah 8:20; Galatians 1:8; I Thessalonians 2:13; II Timothy 3:16-17; etc.). The Bible speaks to the entire spectrum of human existence, providing for mankind guidance and illumination for every situation ever to be faced by our race. The Word of God is the Divinely-Inspired Body of written Truth that reveals the Knowledge of the Triune God, His Creation, and His Saving Acts on behalf of His People. This Body of Knowledge is the Basis of theology ("the knowledge of God" in Greek), and all Christians should strive to learn and understand Scripture so that they may have an ever-increasing Knowledge of God (theology) to inform and shape every aspect of our lives and actions, so that we might know what God would have us do in every circumstance we pass into. The importance of theology for the artist is obvious: it provides the Biblical "Way of seeing" that gives the artist the content or subject-matter of his art, as well as influencing the form of his art, as the artist learns how the various art-forms in Scripture are used by God and His Church to communicate knowledge of Him to different (and all) cultures (study of this is to form the focus of this column, Lord willing, in issues to come...).

The sons of Issachar knew the Bible and Its Commands and Precepts (and so should we). But what, then, does it mean "to understand the times?" This means that the sons of Issachar knew the meaning of the historical situation that Israel found herself in. They understood the history (the origins, development of culture, sociology, etc.) of Israel and the nations surrounding her, as well as the interchanges and relationships of Israel within herself and with the nations round about. They knew the temper and mood of their people and culture. They had obviously put serious effort into studying their nation's history and cultural development. This type of knowledge is just as important for Christians today as it was in David's time. If we as artists fail to understand our history and cultural development, it will hamper the effective fulfillment of our artistic calling greatly. Only as we understand these areas will we know how to effectively communicate the timeless Truth of Christ in such a way that the culture of our own time will understand and be engaged by It. Only an understanding of our culture's place in history (how it developed into the cultural nexus it is, and what it is developing toward will clue us in as to the forms of art that will most readily be received today by the people around us, and as to what the most pressing needs of our contemporary society are, such as the current abortion holocaust crisis, and the breakdown of the concepts of absolute right and wrong, etc.).

Both types of knowledge (the historical and the theological) were necessary to the sons of Issachar's ability to discern the times, and both are necessary to us today if we as Christian artists are to be any help to the Church's mission to fulfill her Great Commission (Matthew 28:18-20). Issachar's sons were only able to interpret their time because of their knowledge of the Key to the Parable of history, the Bible. However, if they had not intimately known their history and cultural development, they wouldn't have been able to apply Scriptural Revelation to it, and thus their Scriptural knowledge, while good, would have been useless to God's People in a practical (or applied) sense. Both kinds of knowledge together are what allowed the sons of Issachar to help fulfill God's Will in their own lives, and in the life of their nation.

This is no less true for us today. If we are to speak effectively as artists (or as Christians of any other calling) to what the Church and our culture to do, we must emulate our ancient brothers in the Faith, and seek to understand the times through the lens of Scripture. We'll begin to examine the implications of understanding the times for artists next issue (God willing)...

You can receive Kemper's newsletter and/or order Vigil/Arkangel/Radiohalo product by writing to the: Lollardy Redux, PO Box 840501, Houston, TX 77284-0501. **HM**

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## TOUR DATES

These dates are booked well in advance, so please check with the numbers listed at the top of each artist's listing for confirmation of the concert. If the mood strikes you, send in your review of the show...it may get printed in Heaven's Metal!

**WHITECROSS**

| | | |
|---|---|---|
| 8/27 | Darien Lake NY | 708-695-1444 |
| 8/28 | Haggerstown MD | " |

**CRASHDOG**

| | | |
|---|---|---|
| 7/2 | Cornerstone IL | 312-989-2087 |

**BETRAYAL**

| | | |
|---|---|---|
| 8/7 | California City CA | 708-695-1444 |
| 8/27 | Superfest CA | " |

**LUST CONTROL**

| | | |
|---|---|---|
| 8/27 | Casper WY | 512-440-1277 |
| 8/29 | Casper WY | " |

**GUARDIAN**

| | | |
|---|---|---|
| 7/10 | Wilmar MN | 708-695-1444 |
| 7/16 | Plainview TX | " |
| 7/17 | Plainview TX | " |
| 7/24 | Vincennes IN | " |
| 8/1 | Cedar Rapids IA | " |
| 8/7 | Lisbon OH | " |
| 8/13 | Columbus OH | " |
| 8/19 | Bolivar MO | " |
| 8/21 | Holland Flevo Festival | " |
| 8/27 | England Greenbelt Fest | " |
| 8/28 | Superfest CA | " |
| 9/2 | Anchorage AK | " |
| 9/3 | Anchorage AK | " |

Continued on page 61

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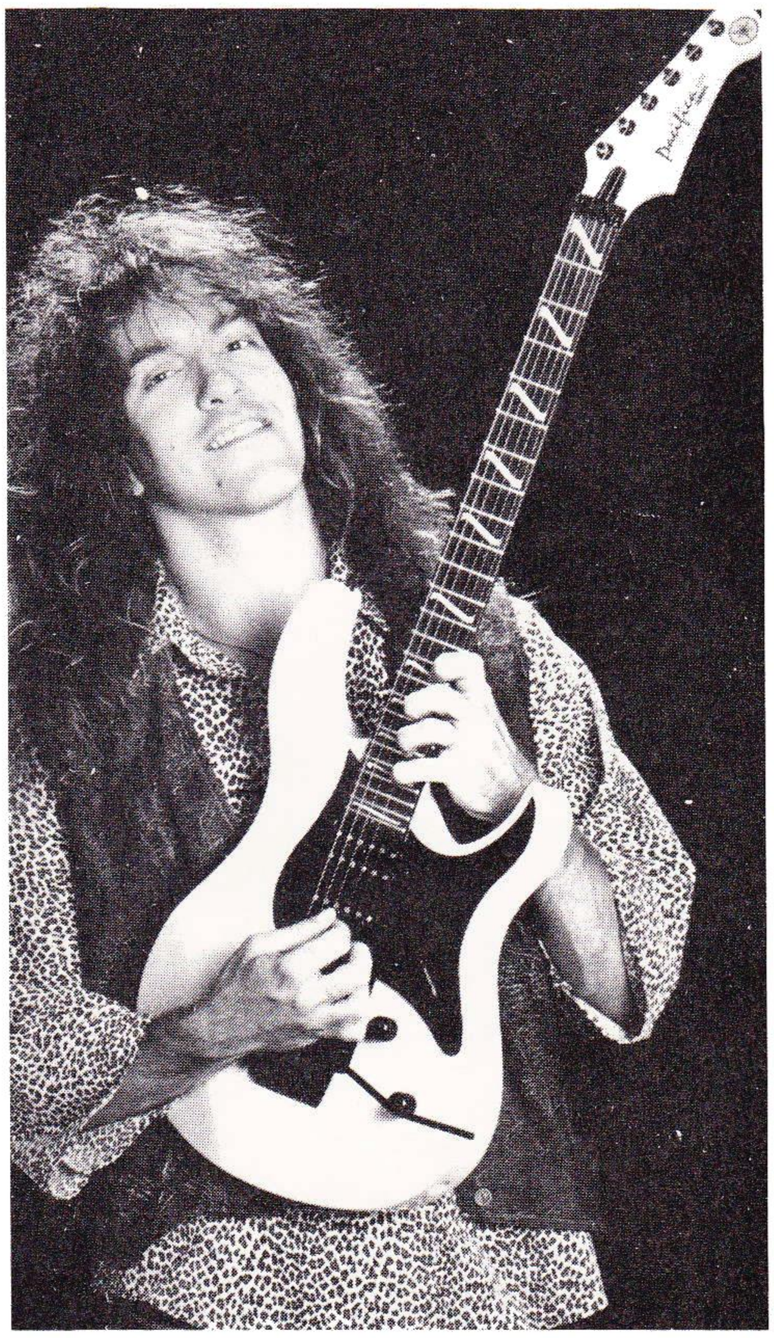
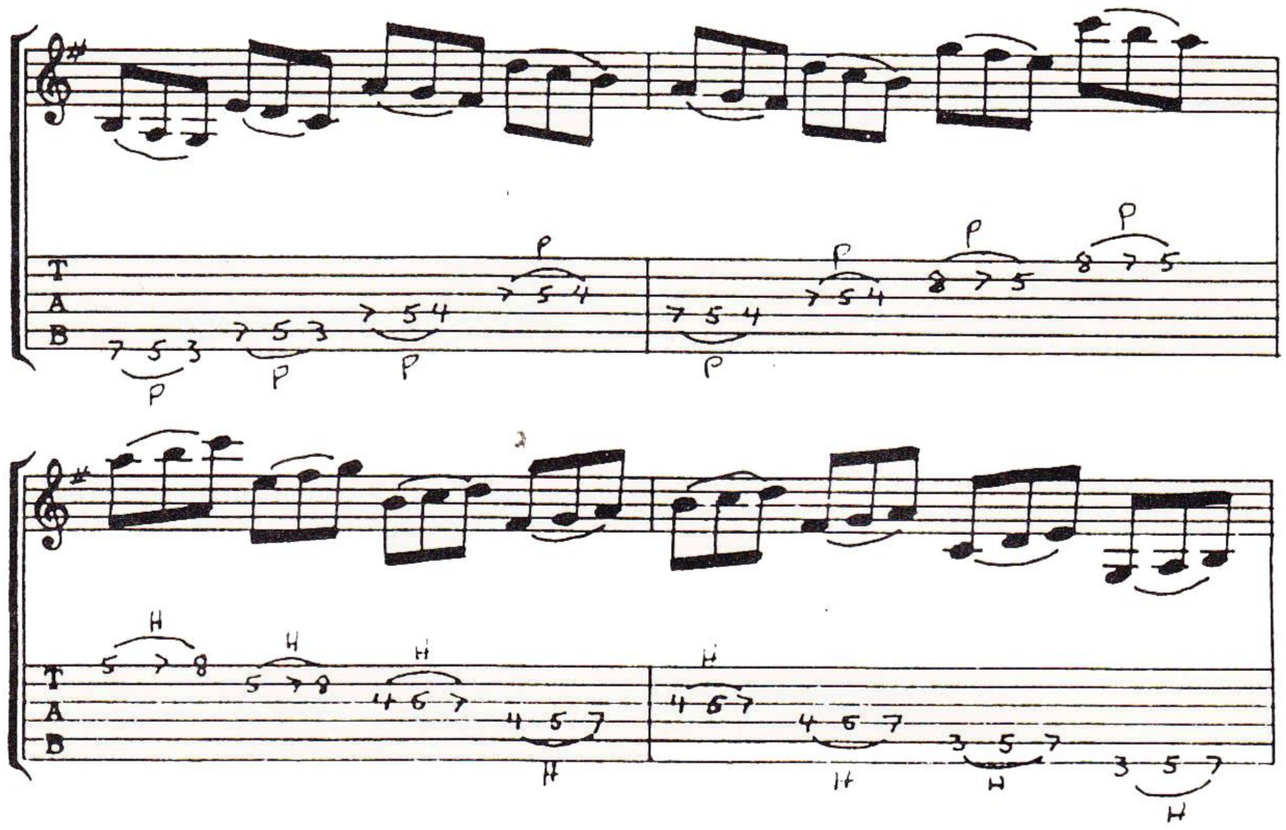


# Licks & Tricks

By Jeff Scheetz

One of the keys to improving is not necessarily to always keep learning new and strange things, but rather to look at things you already know in a new light. It is the old "Jack of all trades, master of none" dilemma. Some times we all get so caught up in trying to assimilate as much new knowledge as possible, that we overlook the fact that we may already know how to do what we are trying to find! (This is probably a good premise to use in day to day living as well as your guitar playing) Now, before you start to think this is a "stagnant" philosophy, let me say that you should constantly keep learning new things and moving forward. Just take time to stop every once in a while and evaluate what you already know (or at least what you should know).

If you've been following this column, you should know your three notes per string G major scale. You have probably sped through it once or twice with hammer-ons on the way up, and pull-offs coming back down. Stop right there...

That is where we are going to reverse things. Play the example. Notice that we are now using pull-offs as we ascend the scale, and hammer-ons as we descend. This may seem trivial, but my guess is that you won't be nearly as fast or smooth doing it this way.

So, once again, look at what you already know and how you can approach it from another angle. You know, now that I think about it, there just might be another way to finger that B flat argumented demolished chord!.....uh. **HM**

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* **Bass player** seeks to form or join a Christian Death metal band that wants to glorify God, not itself. I'm influenced by Mortification, Old Vengeance, Ramones, and Crucified. I attend UK. During summer contact at 502-426-1084. During school contact at 606-273-6194. Austin Black..

* **BAND LEADER** in Valencia CA., hard Seattle Grunge type band, seeks accomplished lead guitarist with a serious devotion to playing. Needs strong walk with the Lord; ministry minded. Back voc hopefully. Heart for secular audience. Willing to relocate. Submit demo to: Kris K, PO 802171 Santa Clarita, CA., 91380. (805) 297-8500..

* **Vocalist Needed** for Minneapolis based **Reign of Kings**, 1991 Midwest band contest winner. We play Melodic Metal. If **God** is your everything and music is in your blood, then **it's Time**. Our Mission statement - I Corinthians 2:1-5. Our influences: The **Father, Son and Holy Spirit**, Apostle Paul, Smith Wigglesworth, Billy Graham, Jeff Fenholt and Rev. Mark Jefferson. **Contact** Scott Gunther, 615 Robinwood Lane Apt #9, Hopkins MN 55305. (612) 945-0949..

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* **THE OTHER OTHER SIDE** -- Christian fanzine that covers straight ahead metal (No thrash or speed). Send $1 for sample issue (#2 features Crystavox and Holy Soldier), or $5 (payable to Stuart C. Patti) for a one year, four issue, subscription. Send to: The Other Other Side, P.O. Box 275, Denton, TX 76202..

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**HM**

**WILL THE REAL BGV PLEASE STAND UP!**

I'd like to begin by saying that Heaven's Metal magazine is my favorite Christian music magazine–period. I find the interviews, articles, and reviews in Heaven's Metal insightful, refreshing and honest in this day of stagnant "Christian music magazines."

With this in mind, I feel compelled to write to you about a problem in Christian metal music that I find quite alarming. I am a Christian comedian that tours the United States quite extensively each year and has opened for several of the bands that you feature in your magazine. Over the past year and a half I have noticed the growing popularity of Christian metal bands lip-synching their backing vocals (and in some cases the high notes of the lead vocalist) to a DAT (Digital Audio Tape) cassette in concert. While I am quite used to it from Christian pop bands that are nothing more than a product of the studio anyway, I was under the assumption that Christian metal and hard rock should be intense, raw and on the edge. What I'm finding in many cases is a crunchy Christian version of Milli Vanilli.

Several times I have stepped up to a band member's microphone to conduct my soundcheck only to be told to stay away from it, because it wasn't plugged in–it was only there for show so the audience doesn't catch on to the DAT vocals. Many concert promoters have told me that several Christian metal/hard rock bands require the rental of a DAT player to be used for their concerts. Recently I opened for a well-known Christian metal band that walked off the stage after one song because their DAT machine went down. Even though they still had power in their guitars, drums and microphones, they didn't feel they could continue, because they couldn't sing their backing vocal parts. Needless to say, the audience went home very disappointed.

What I would like to say to these bands that feel they must use DAT machines to do their backing vocals live: Do us fans a favor, get off the road and let the REAL bands do the touring! We Christian metal and hard rock fans like our live concerts with a little imperfection and grit!!!

–Chris Elrod
Shreveport, Louisiana

**GREAT DATE WAITING**

Glory to God. Thank God for people like Pastor Bob. His teaching on "Waiting, Dating & Mating" was a Godsend for me! I have been a devoted Christian woman for 13 years. Needless to say, I have chosen to wait on the person God has for me; it has not been easy. The points Pastor Bob iterated in HM #41 really hit home. The Holy Ghost really ministered to Pastor Bob about exactly what He ministered to me on relationships. I thought I was alone in feeling this way about waiting, praying and seeking God's will about relationships. God bless you Bob! Keep up the wonderful work and God speed HM for edifying the often bruised body of Christ.

–Diana Williams
Dallas, Texas

**THE DEVIL STOLE MY POSTER!**

One quick question: Is there supposed to be a poster or picture in the middle of Issue #41? My issue appears to have been tampered with on its journey to my mailbox (definitely the work of the devil!).

–Rick Lindner
Sioux Falls, South Dakota

(Ed–No, there wasn't a poster in the last issue, #41. It was an unfortunate situation in that we didn't find out that the person supplying us with the poster wasn't going to and it was too late in the production schedule to do one ourselves. Sorry!)

**CLINTON LETTER DRAWS FIRE**

I sincerely hope you print my letter in your next issue, because, as good as issue #41 was, I was still quite upset with the unfounded cruel things said about DJ of Living Sacrifice! I agree with Douglas Delong on his views about abortion, but I was very upset when he said, "I find it extremely hard to believe that you would stoop to the level of printing a 'review' of Bill Clinton (I should say President Clinton) by someone such as DJ of Living Sacrifice..." implying that DJ isn't intelligent enough to state his own opinion! That's all it was–an opinion. And, personally, I think DJ is extremely intelligent!

–Aymee Heinemann
Centerville, Ohio

In Issue #39 I had an interview in which I commented on President Clinton. In the following issue, to my surprise, the "review" obviously didn't settle well with one of your patrons (see "Stop Dissin' Slick Willy").

I could not help but deem it necessary to respond. I am a student at the University of Arkansas at Little Rock and also very interested in politics. If one were to re-read my review, one would see I did not mention abortion. It is true I am against abortion, but my political opinion is not solely based on that issue. I have, however, lived under President Bill Clinton as governor for the past 12 years and was able to choose from a number of reasons why I have not jumped on the Clinton bandwagon.

I understand part of the reason Douglas didn't agree with the interview was simply the fact Heaven's Metal would print someone's political opinion–not only do people read Heaven's Metal to learn about the music, but also the bands. I was very happy to let readers know more about me through my political convictions. I was asked to give my opinion and did so. Like Douglas and many other Christians, I have and will continue to pray for our President William Jefferson Clinton.

DJ (Living Sacrifice)
Little Rock, Arkansas

I am writing in response to a letter from Douglas Delong in the May/June issue. First, I want to thank you for taking a stand for unborn children and exposing Clinton's agenda. Your magazine has always been the best and it just got better. Secondly, I agree when Douglas says we should pray for Bill Clinton. And I do, frequently, and daily. But, I had a real problem with some of what Douglas said. He said that we should, "worry more about winning people to Christ, instead of wasting time pondering over innocent life!" WASTING TIME? God help us!

First of all, I'm a sidewalk counselor for Operation Rescue, and I've never had so much opportunity to lead girls to Christ and disciple them as I do now. Secondly, wasting time? Doug, where were you when they ripped my baby from me? Why weren't you there telling me about Jesus? My son is dead. They left the jar in the room by accident. I saw arms and legs, body parts! Where were you, Doug? My son is not a political issue, he's a dead baby! Jesus, please wake us up!

–Betty Turnage
Euclid, Ohio **HM**

## Tour Dates Cont'd:

**TOURNIQUET**

| | | |
|---|---|---|
| 7/7 | Louisville KY | " |
| 7/9 | Euless TX | " |
| 7/10 | Euless TX | " |
| 7/11 | San Antonio TX | " |
| 7/12 | Corpus Christi TX | " |
| 7/13 | Houston TX | " |
| 7/14 | Houston TX | " |
| 7/15 | Grand Prairie TX | " |
| 7/16 | Marble Falls TX | " |
| 7/17 | Marble Falls TX | " |
| 7/23 | Tucson AZ | " |
| 7/24 | Phoenix AZ | " |
| 8/26 | Superfest CA | " |

**BRIDE**

| | | |
|---|---|---|
| 9/25 | Terre Haute IN | " |

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| | | |
|---|---|---|
| 7/2 | Tulsa OK | 402-334-4926 |

**MORTIFICATION**

| | | |
|---|---|---|
| 7/7 | Council Bluffs IA | " |

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| | | |
|---|---|---|
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| 8/8 | Lisbon OH | 513-868-7937 |
| 8/13 | Cincinnati OH | 513-887-6358 |
| 8/27 | Dayton OH | 513-299-6084 |

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# LOST

Ever feel worthless? Abandoned? Like no one would care if you just disappeared? This isn't how God looks at you. He looks at all His creation with love, but He has a special concern for those that are lost. God doesn't look down His nose at the lost and call them "worthless sinners." You may have been called a sinner by a well-meaning Christian before, and a sinner you are--we have all sinned--but God doesn't refer to us that way, though. It's funny, the One Who has the authority to judge is the least judgmental. God has addressed those who don't have faith in Him as "lost."

Jesus told a story about a woman who had 10 silver coins and lost one. She turned her house upside-down looking for it. When she found it, she threw a party to celebrate. "Rejoice with me, I have found my lost coin," she said. There was great concern while that coin was lost, because it was valuable. On the other side, there was great rejoicing when it was found. Jesus said this is what the kingdom of God is like. That means that we are like that silver coin to the woman. If we're lost, God will go to great measures to find us; and rejoice like crazy when we're found.

Jesus said that a shepherd will leave the 99 sheep to seek and find the one which was lost, and that he will rejoice when he finds it. So it is in Heaven. There will be more rejoicing over one sinner who repents than over 99 righteous persons who don't need to repent. (Luke 15:4-10) This infers an incredible value that God places in us.

There may be thousands of forces lined up against you, telling you that you're worthless, forsaken, "good for nothing," that you're not good enough, not handsome enough, not pretty enough, not strong enough, not capable, not smart enough, nor cool enough; but these are lies. The truth is that you're valuable. According to Scripture, you have God's complete attention, loyalty and love. Meditate on that awhile.